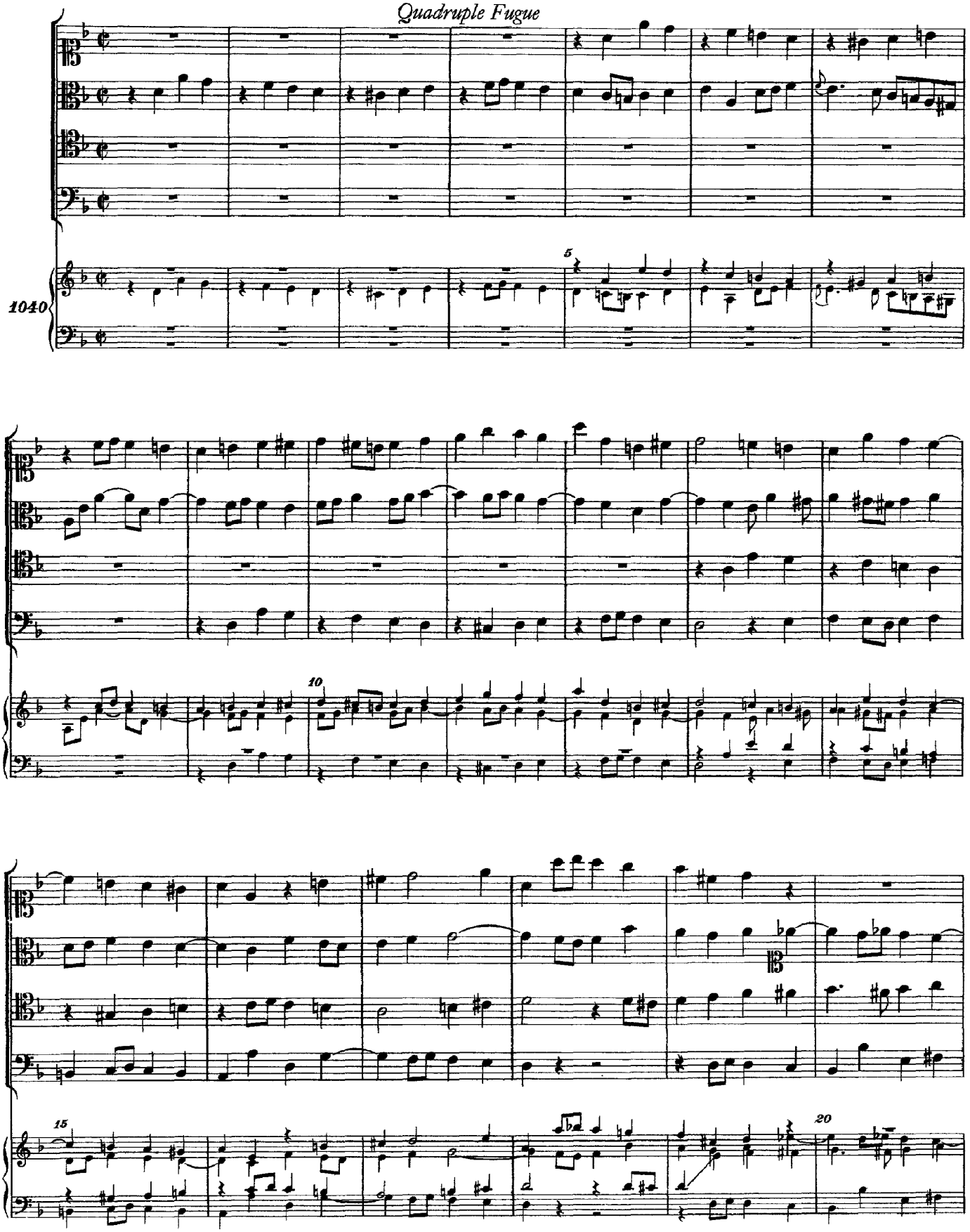
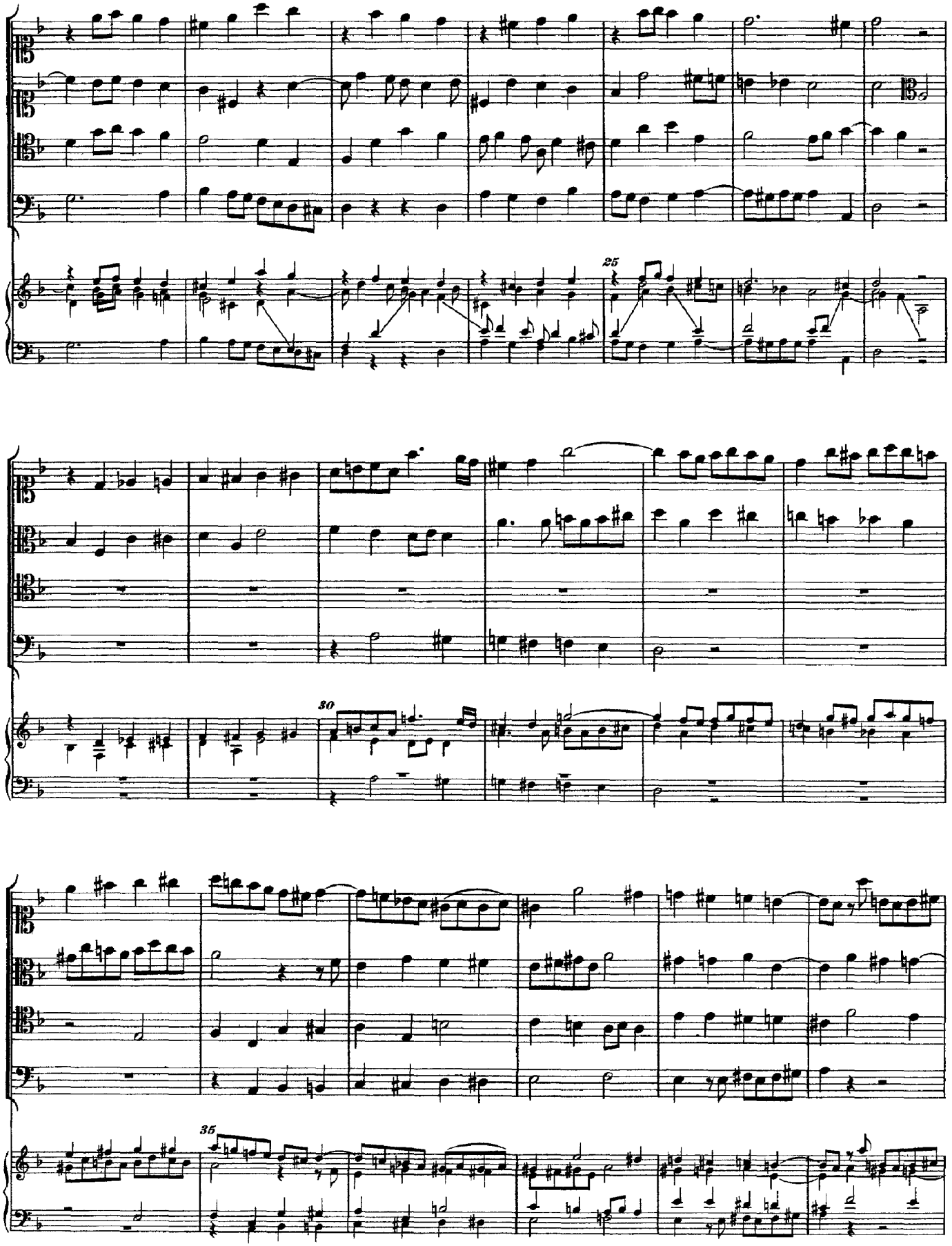
Contrapunctus XI

Quadruple Fugue

[1]) *In der O. A.: „a 4."*

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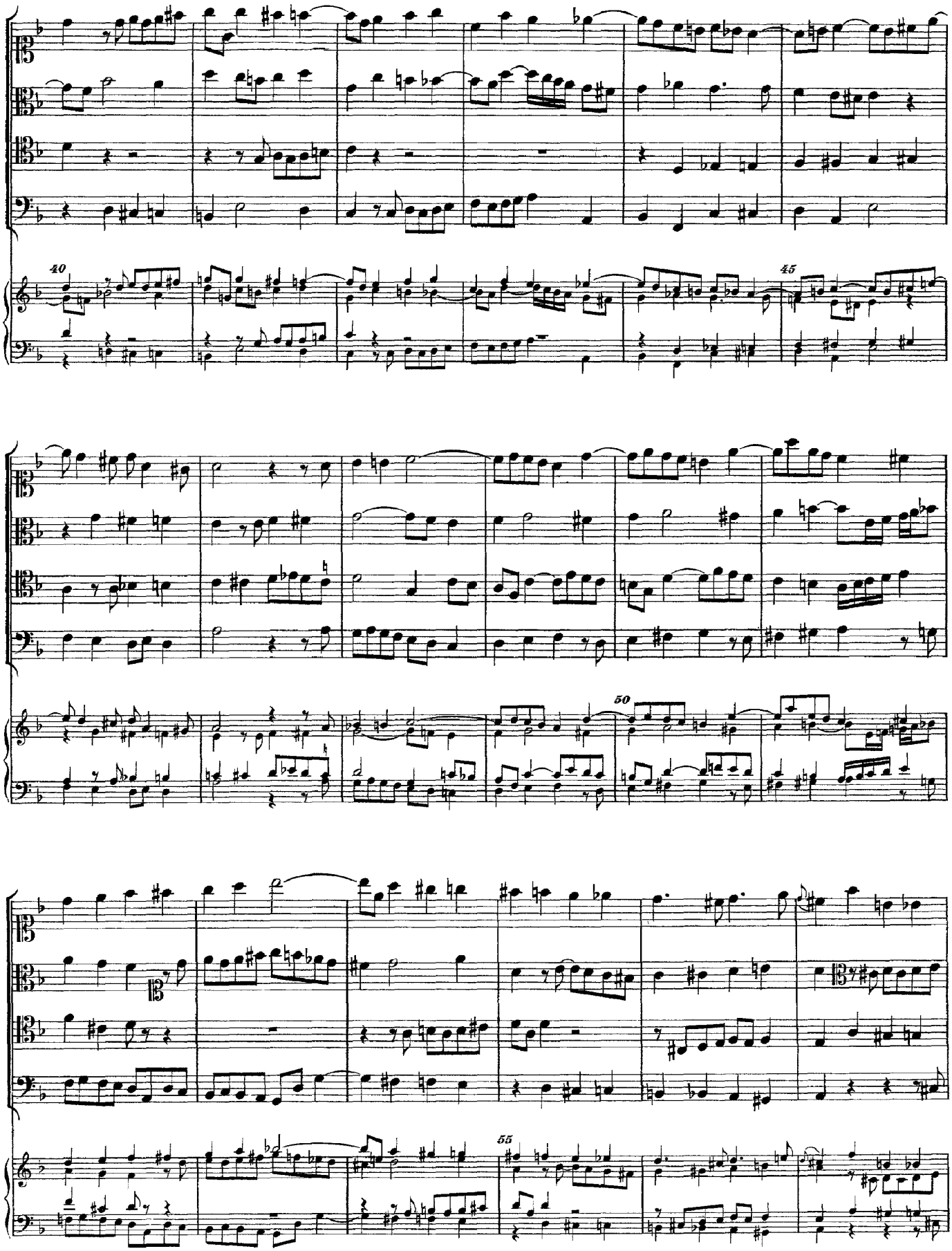
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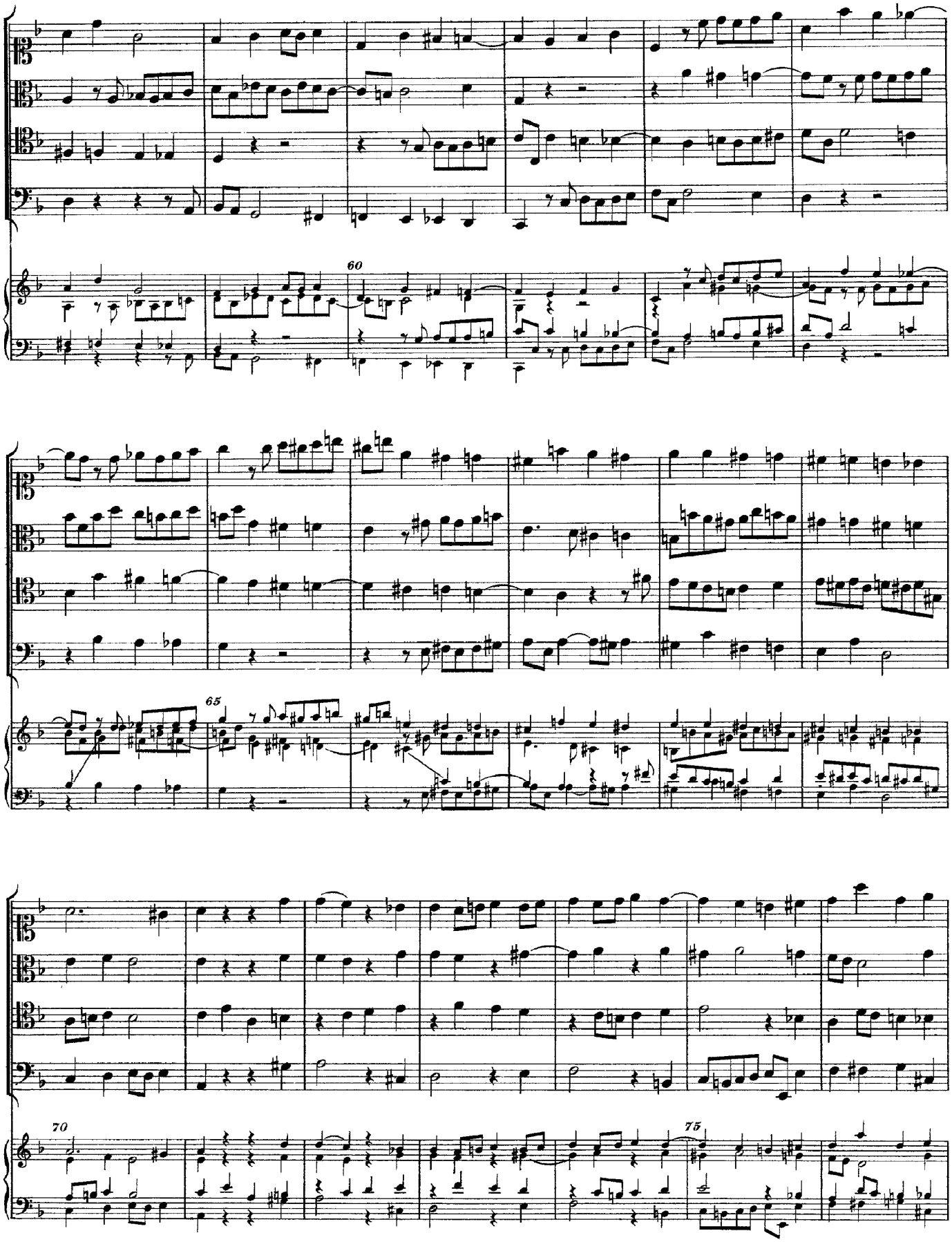
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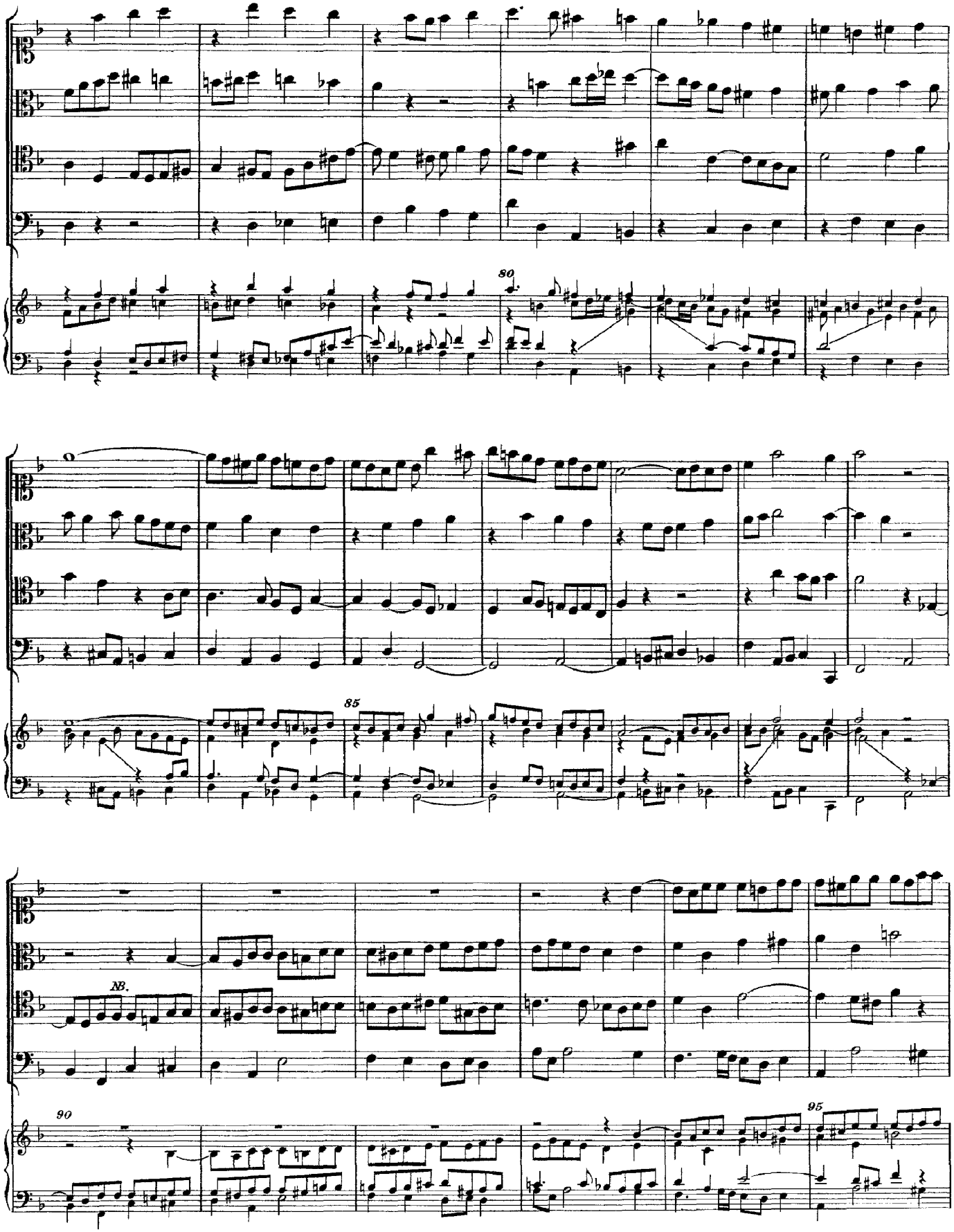
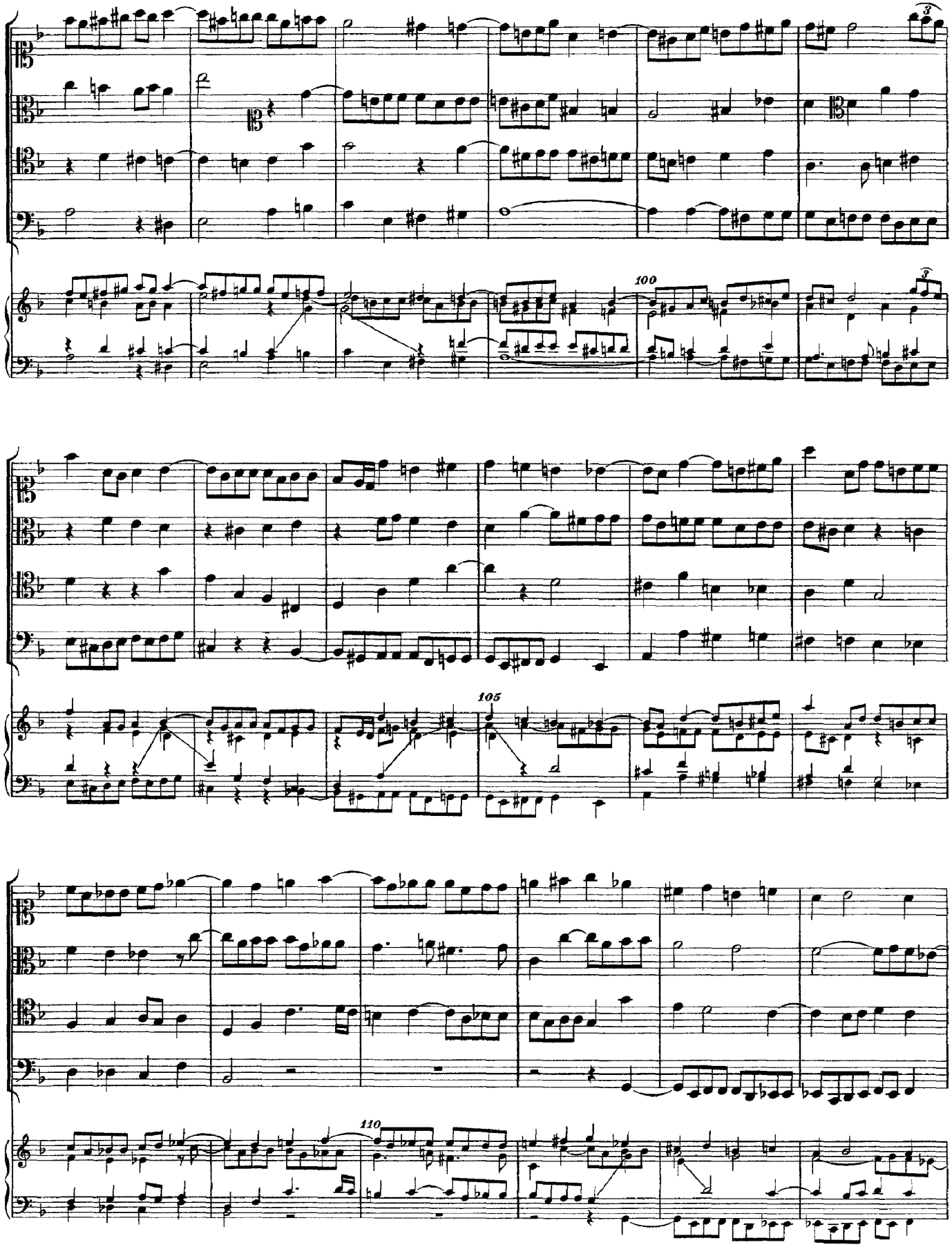

NB. Bei Nägeli durchweg das letzte Achtel an das erste gebunden.

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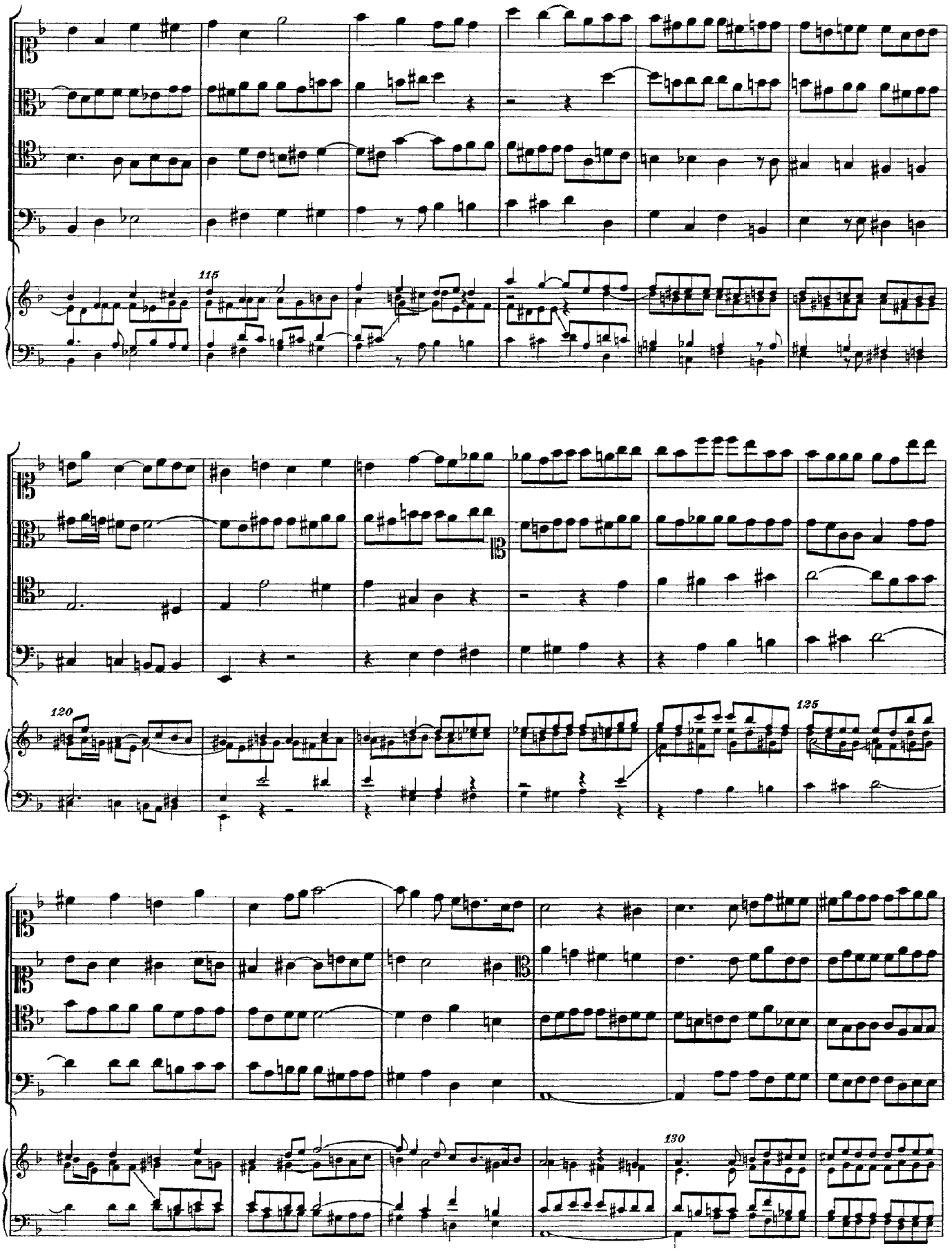
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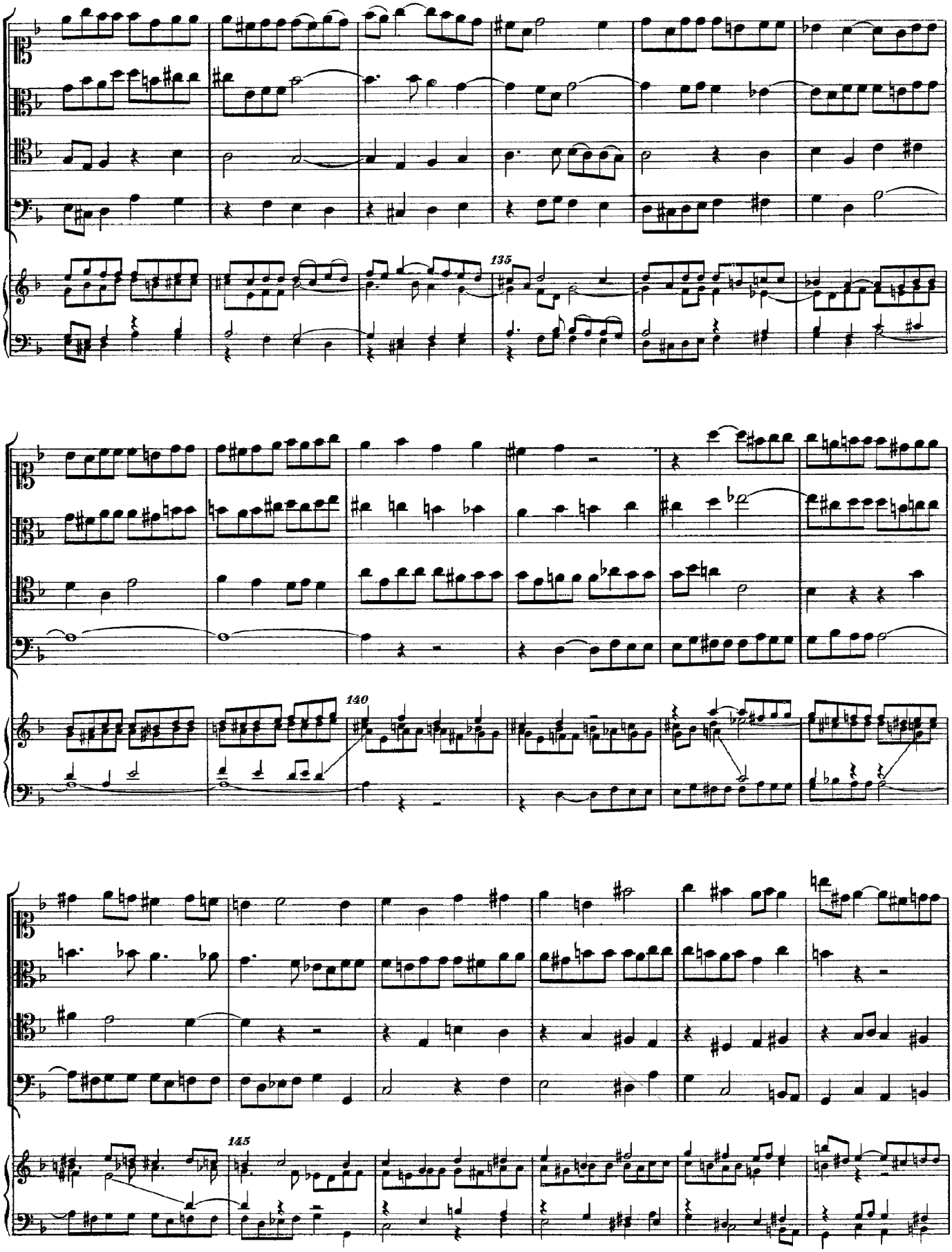
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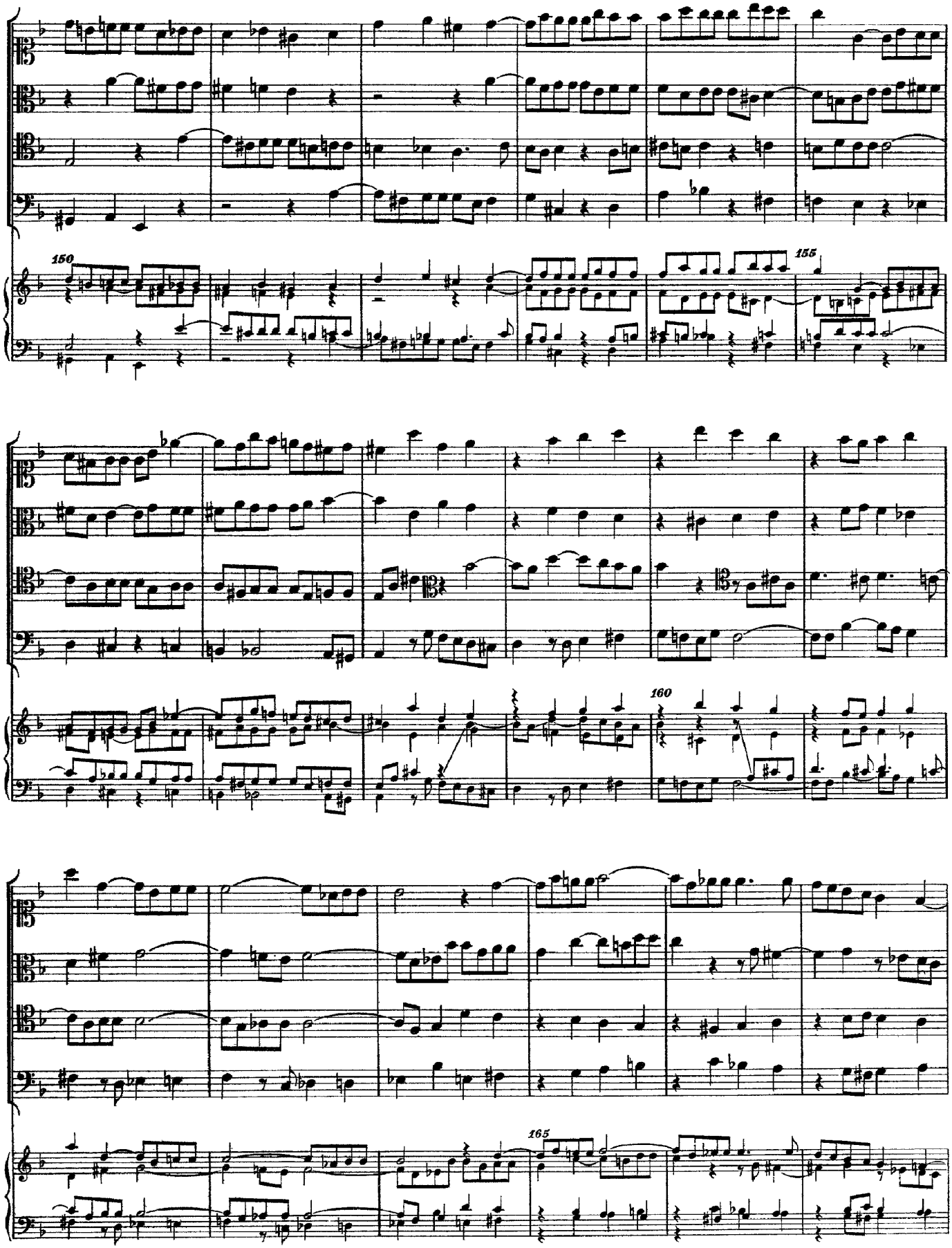
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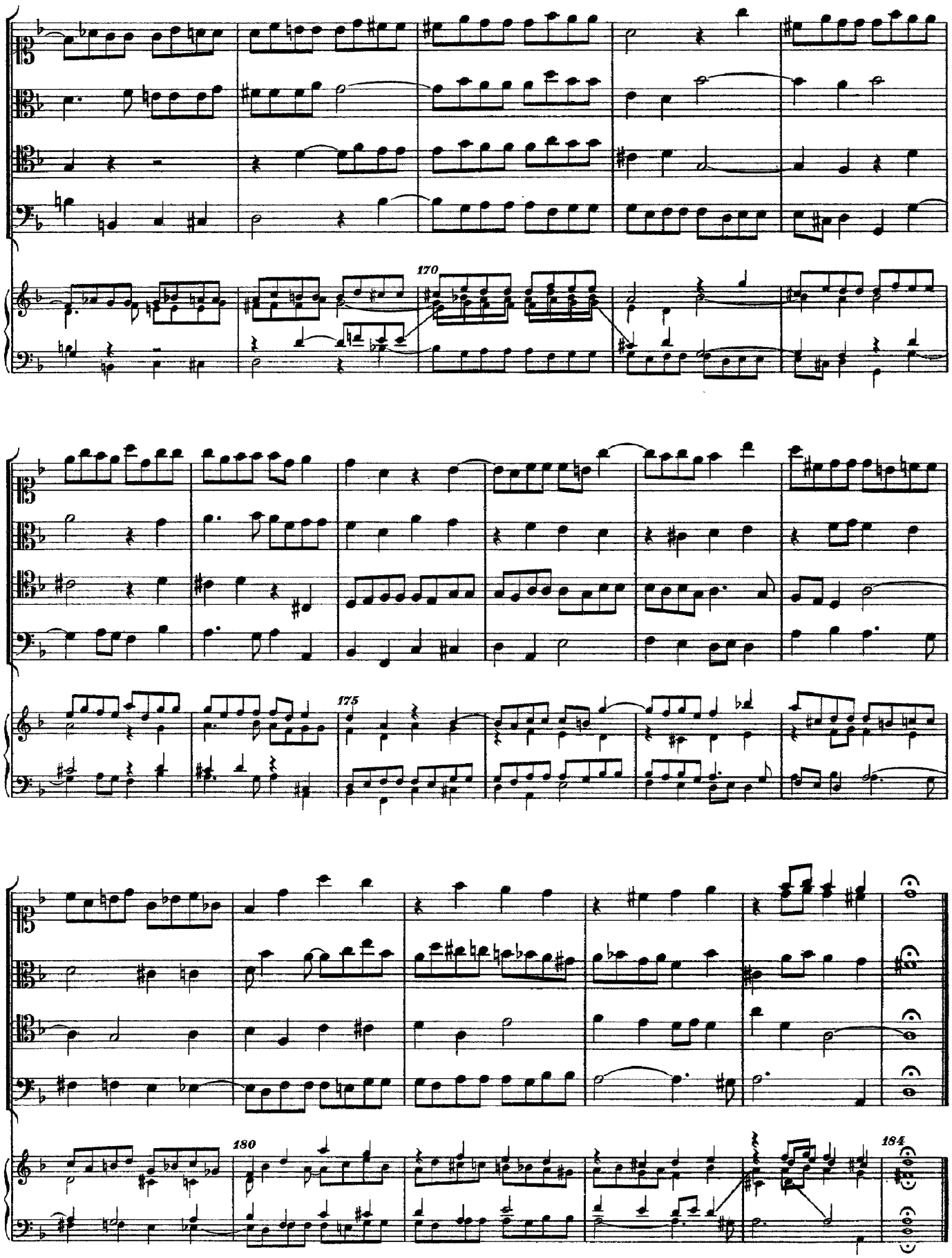
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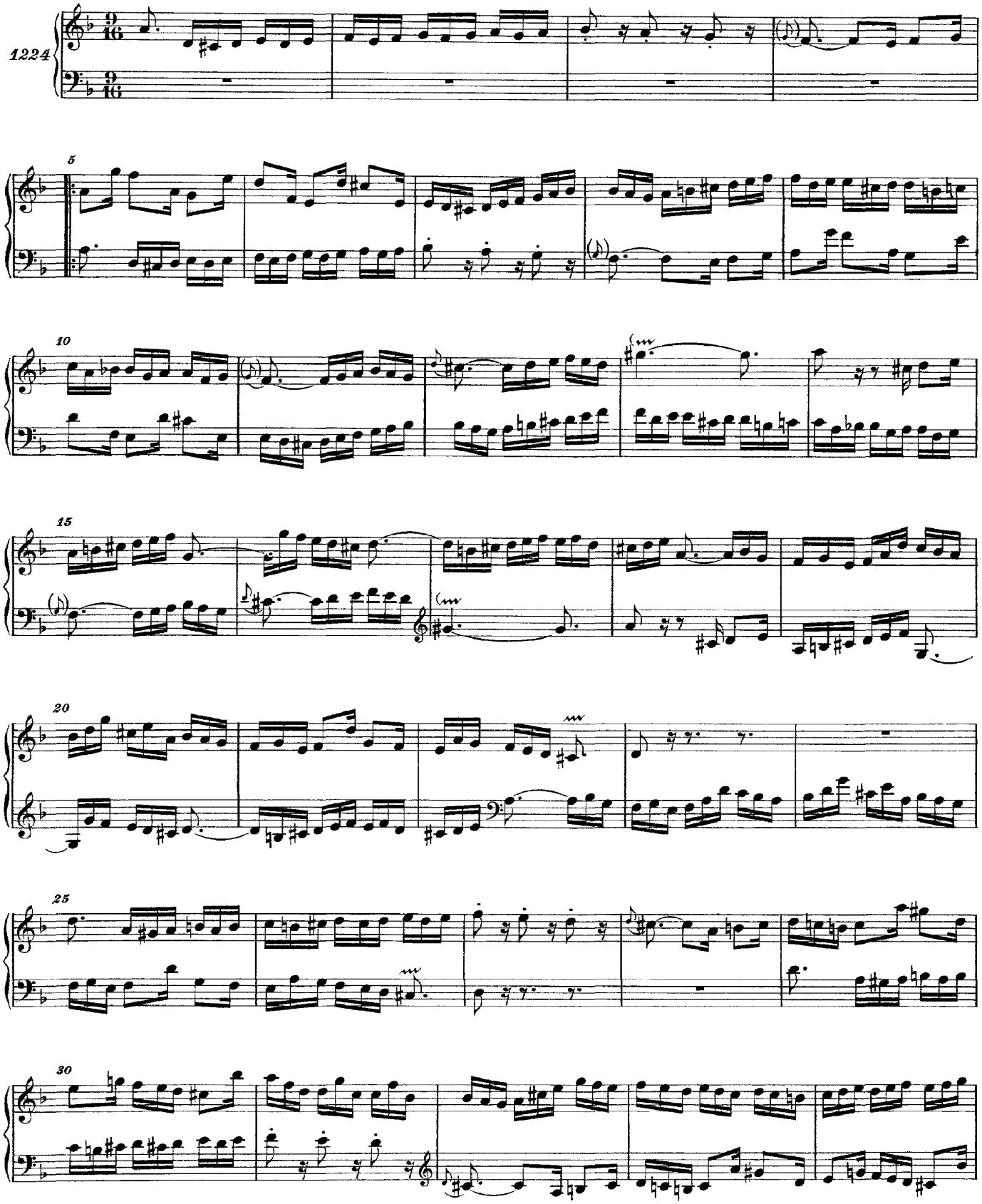
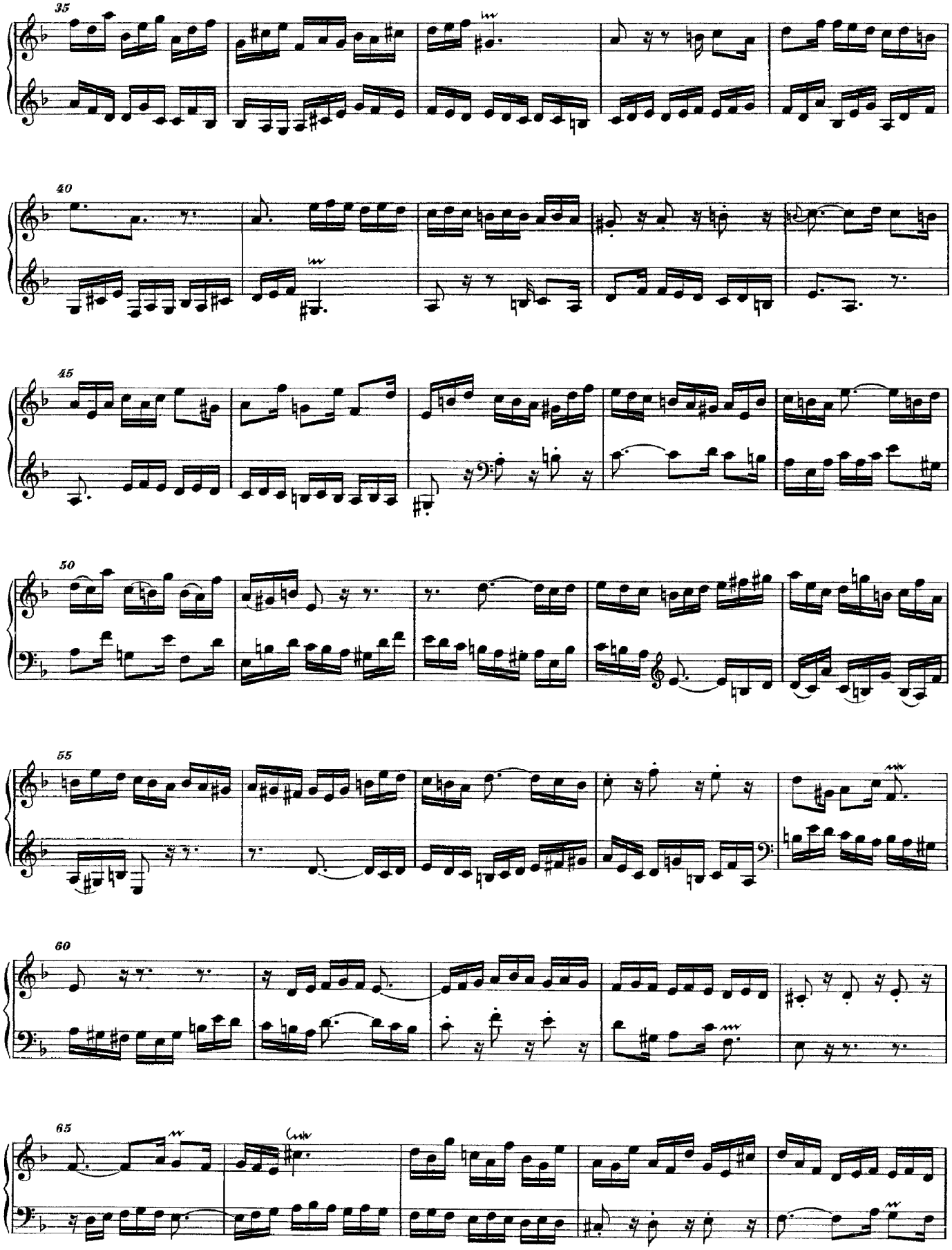
Contrapunctus XII

Canon at the Octave

1) In der O. A.: „Canon alla Ottava."

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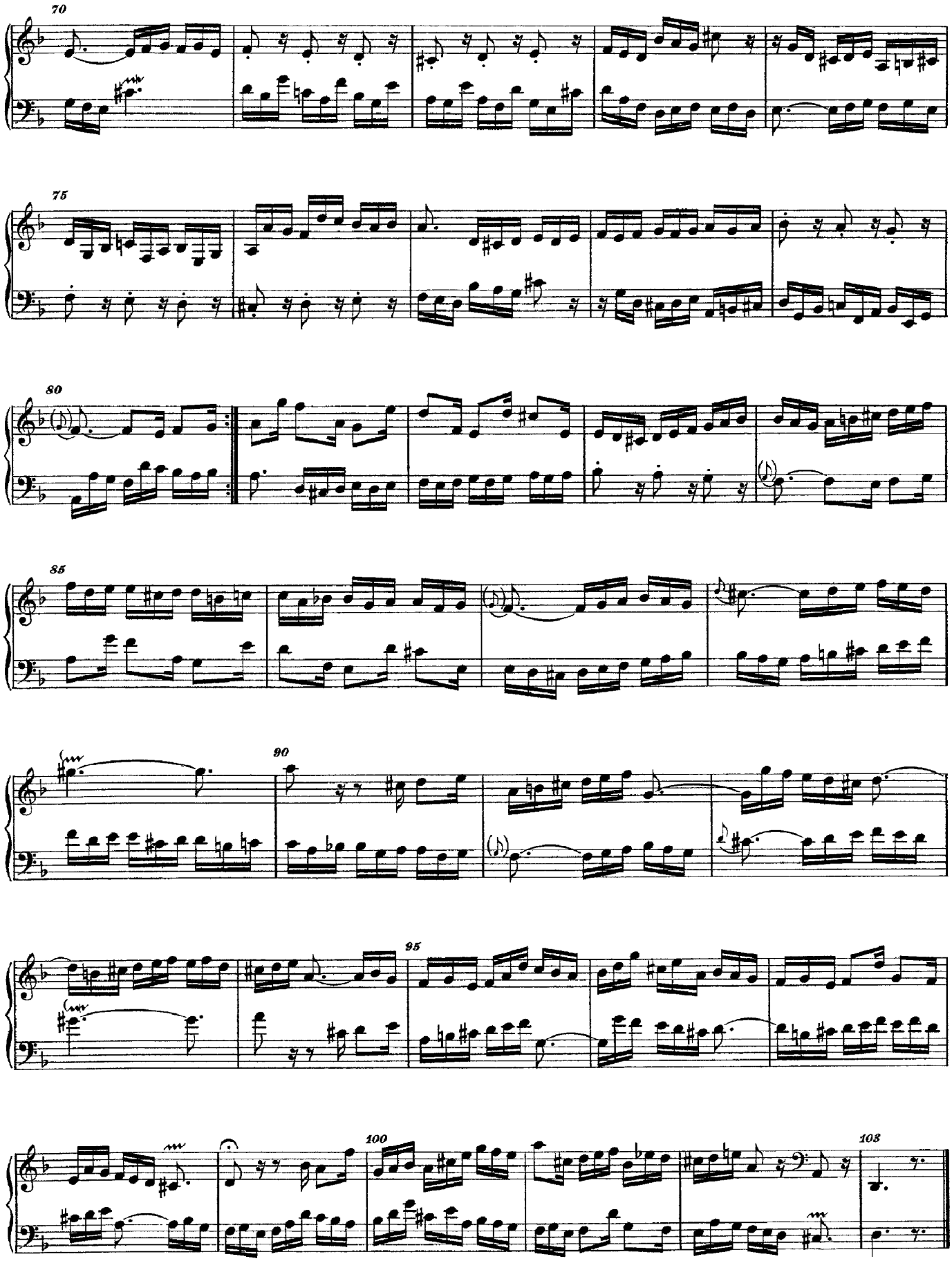
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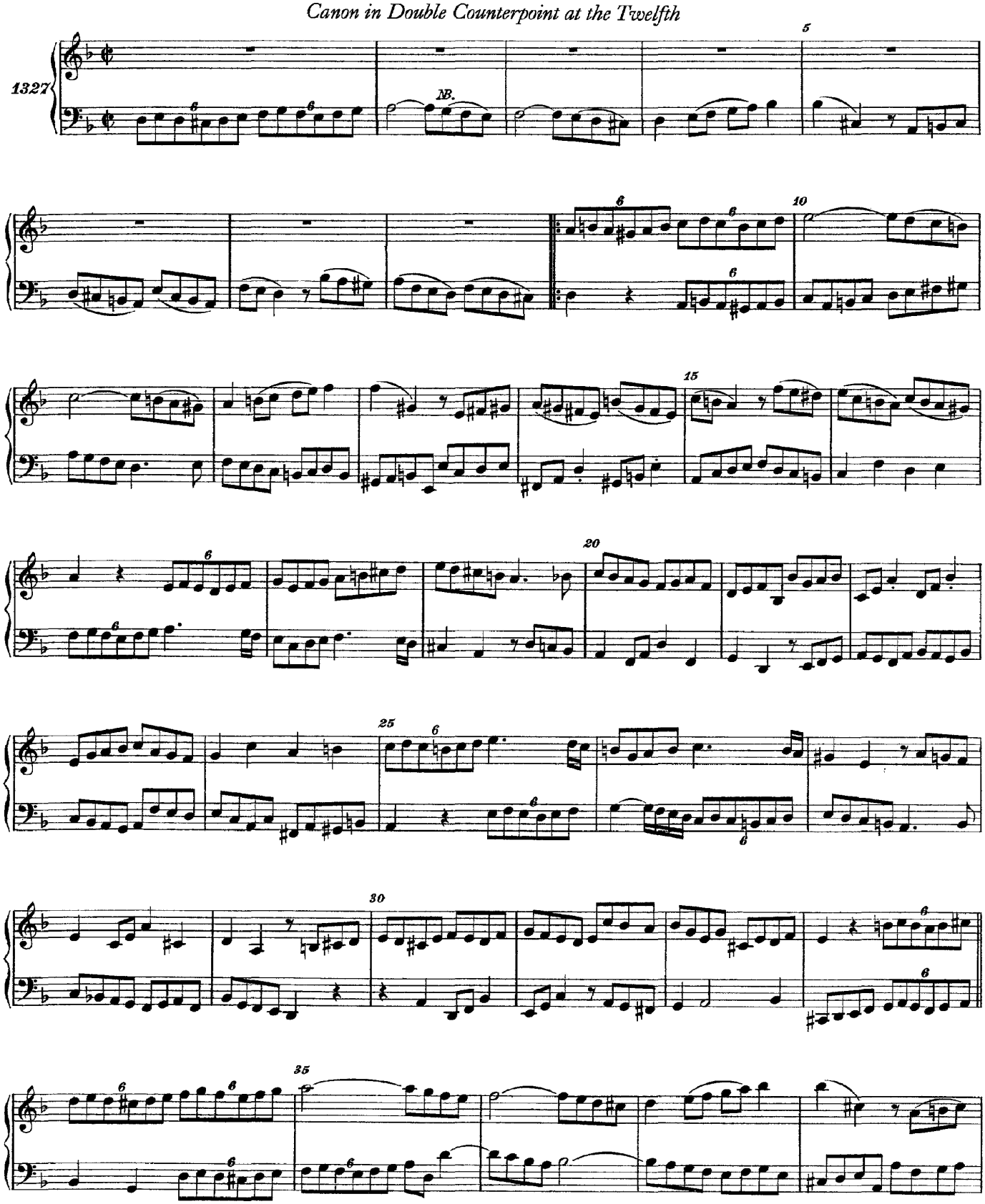
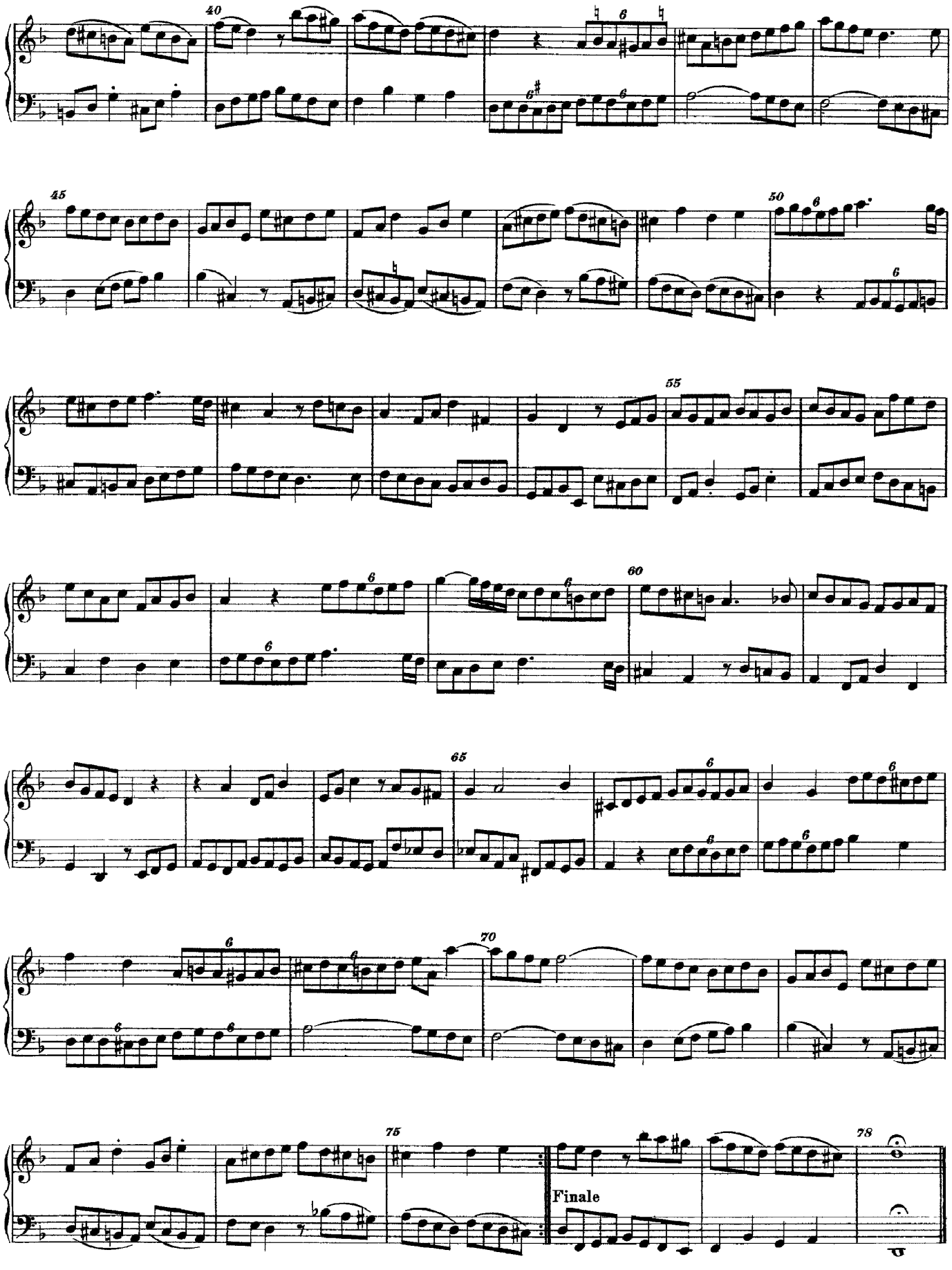
Contrapunctus XIII

Canon in Double Counterpoint at the Twelfth

NB. Die vielen Bögen befremden. Bei Nägeli nicht.

[1]) In der O. A.:„Canon alla Duodecima in Contrapunto alla Quinta."

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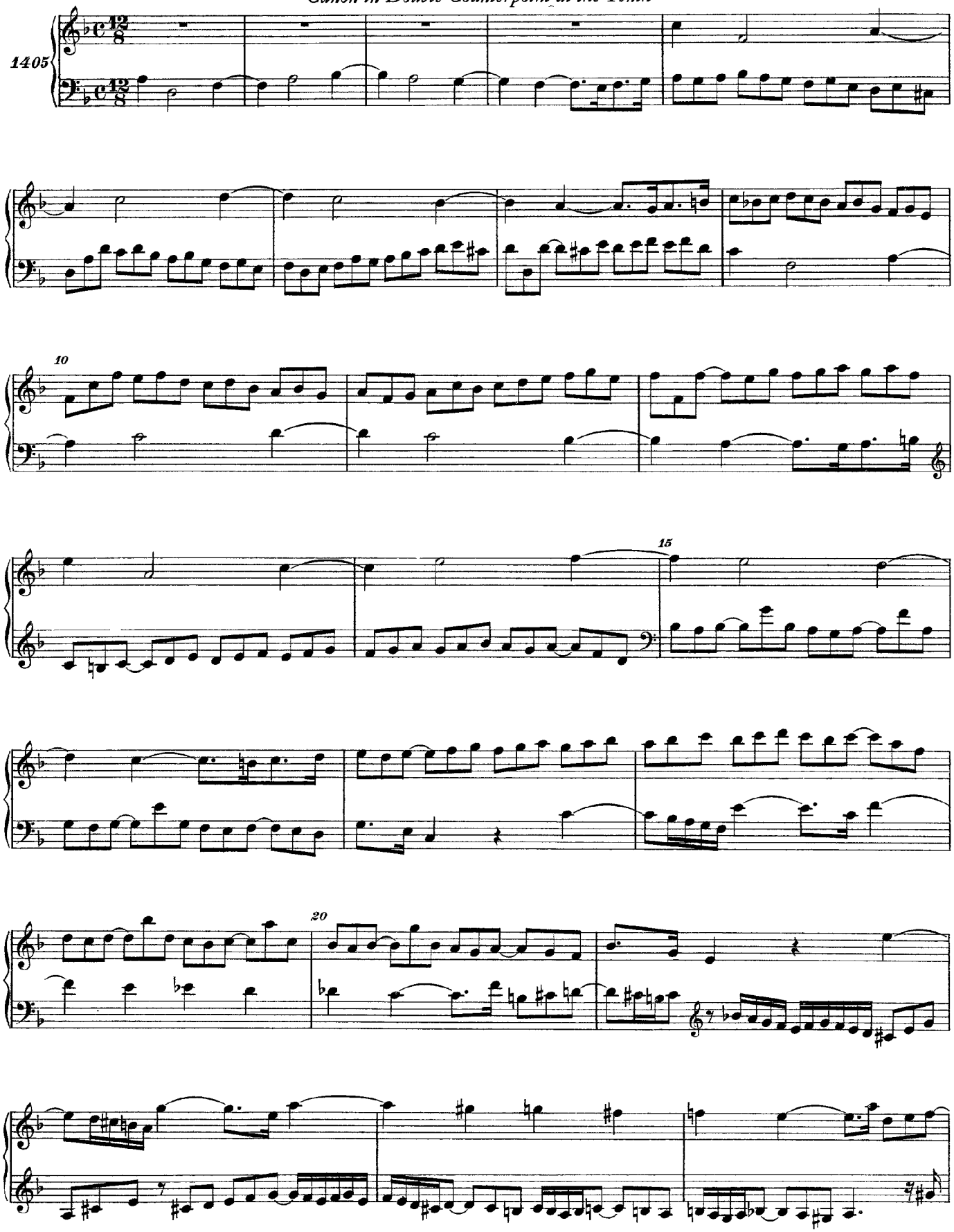
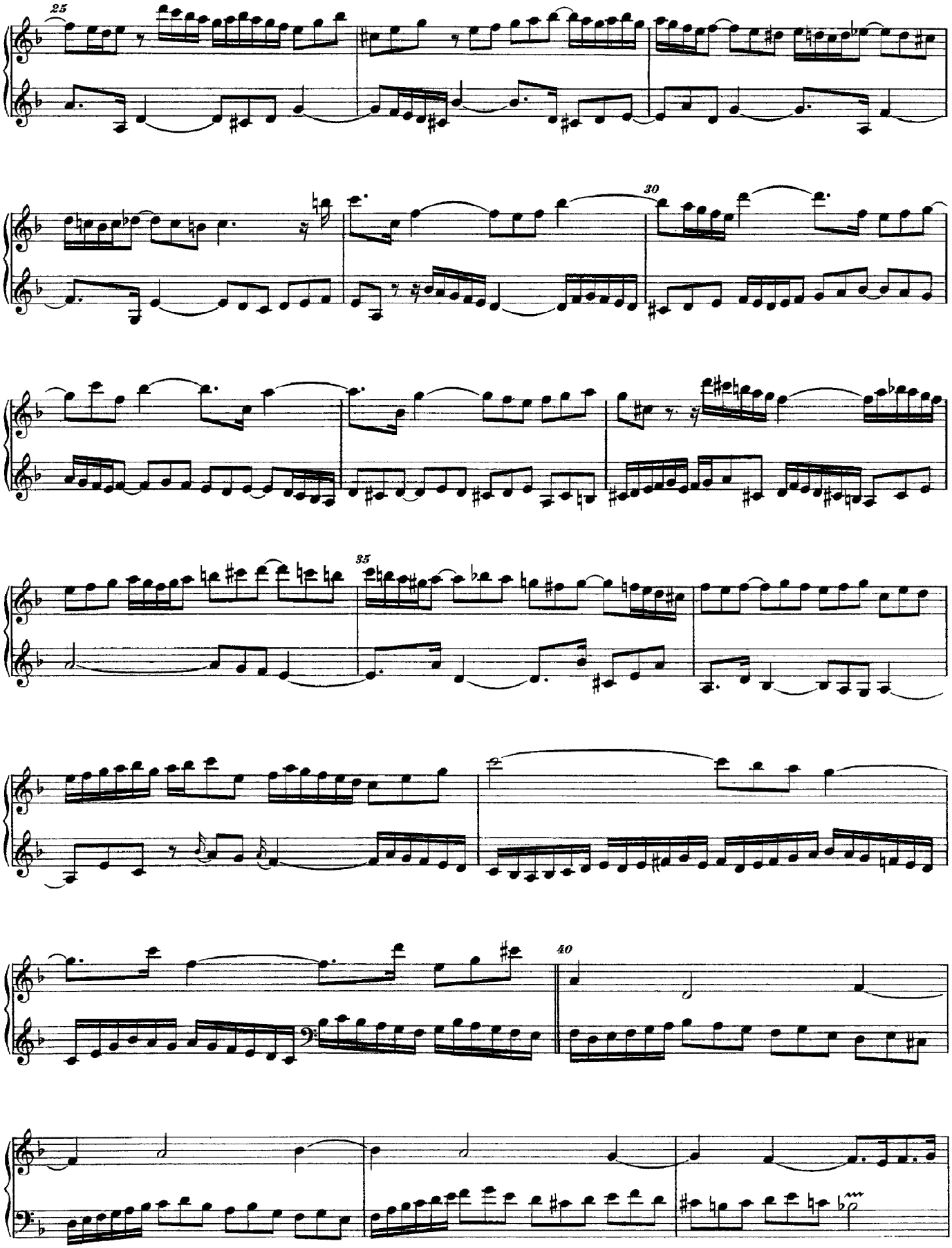
Finale

J.S. Bach

Contrapunctus XIV

Canon in Double Counterpoint at the Tenth

[1] *In der O.A.: „Canon alla Decima. Contrapunto alla Terza."*

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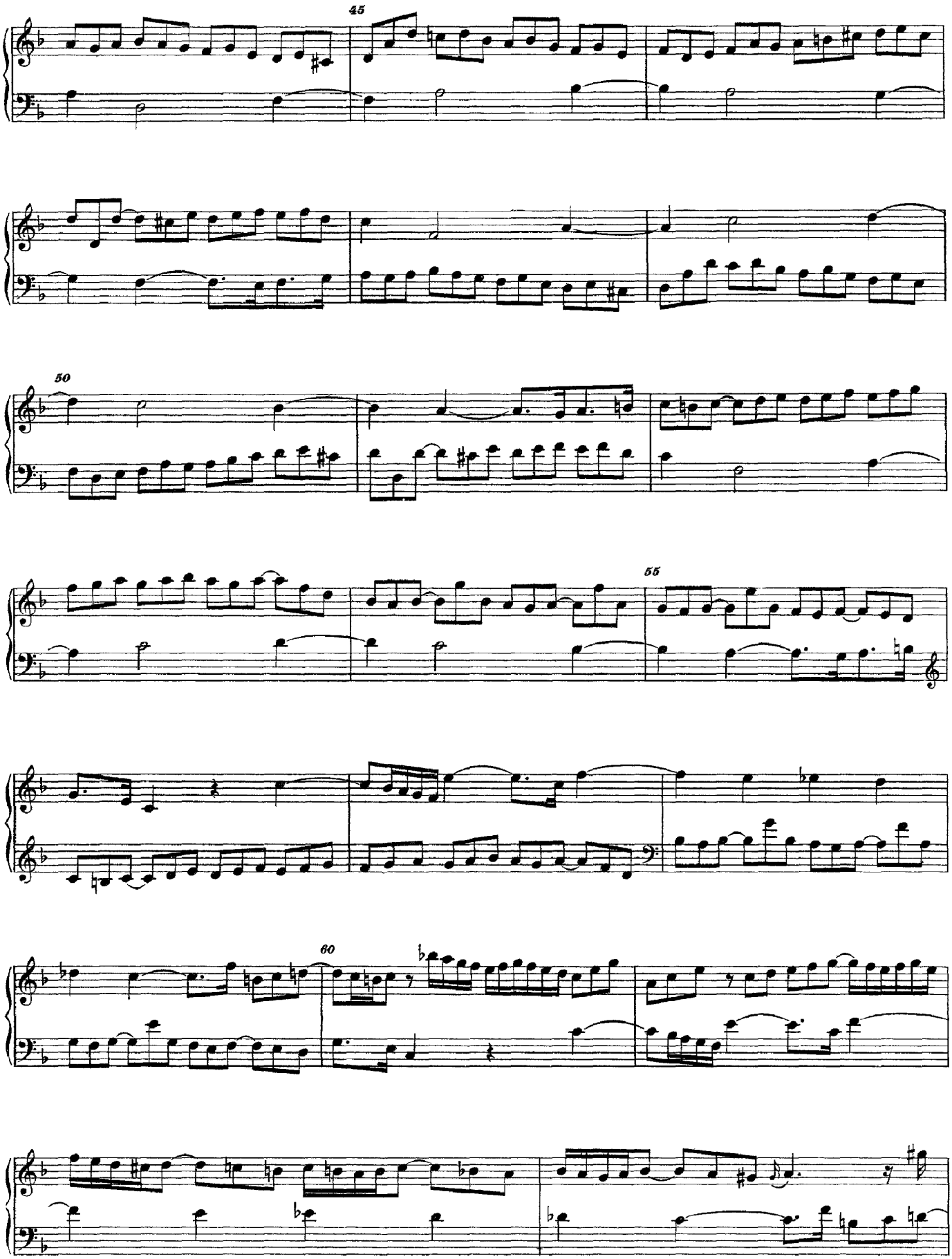
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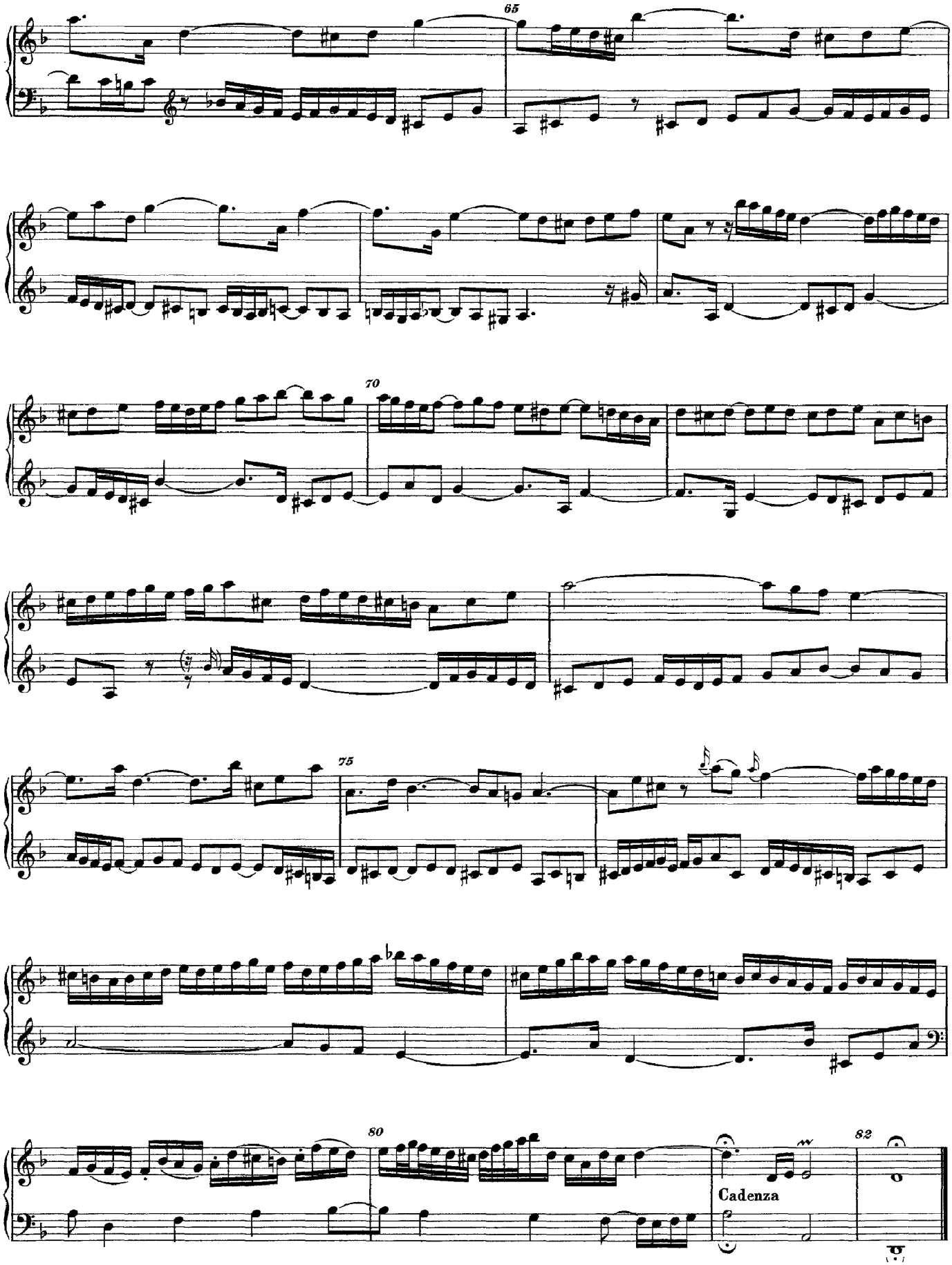
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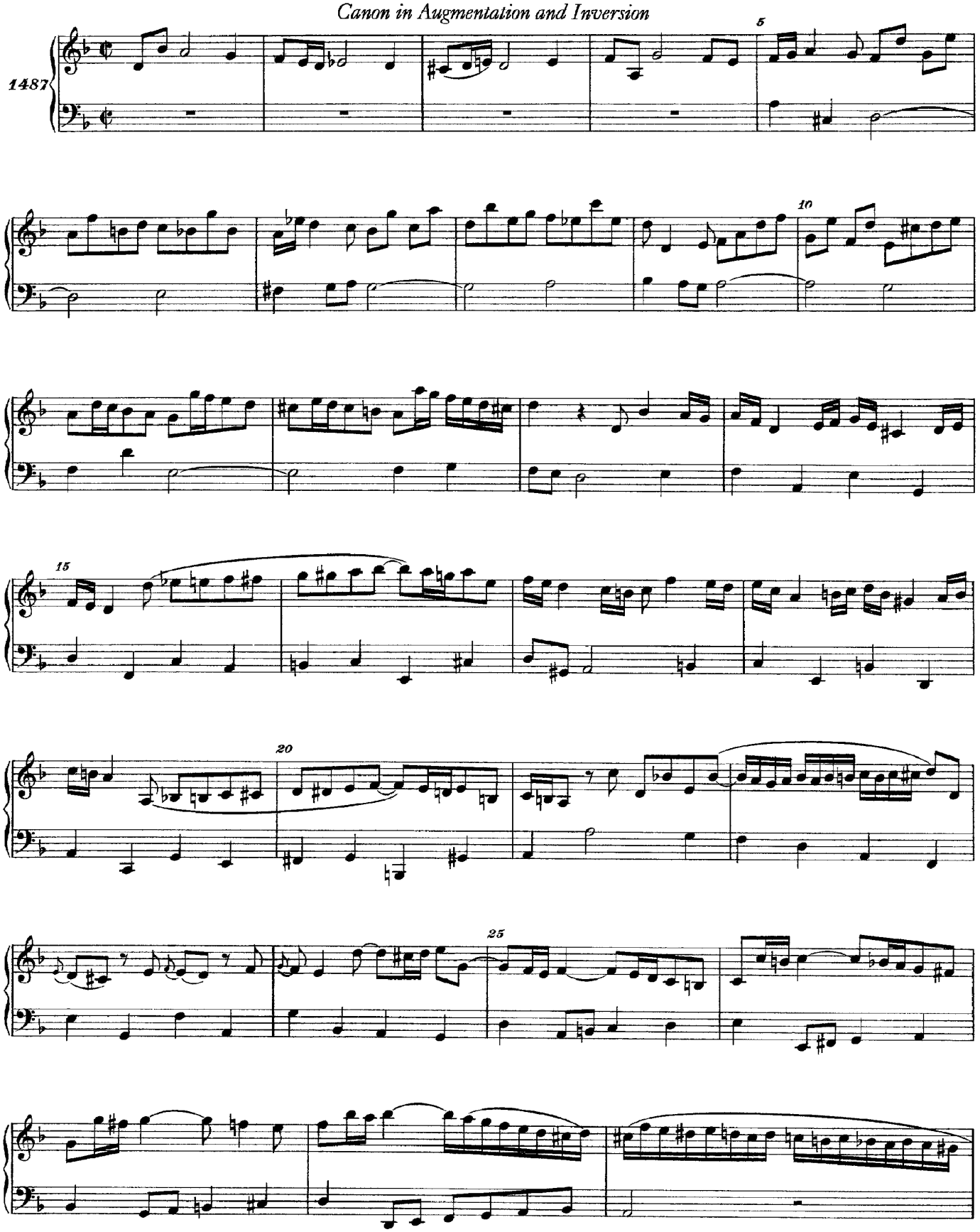
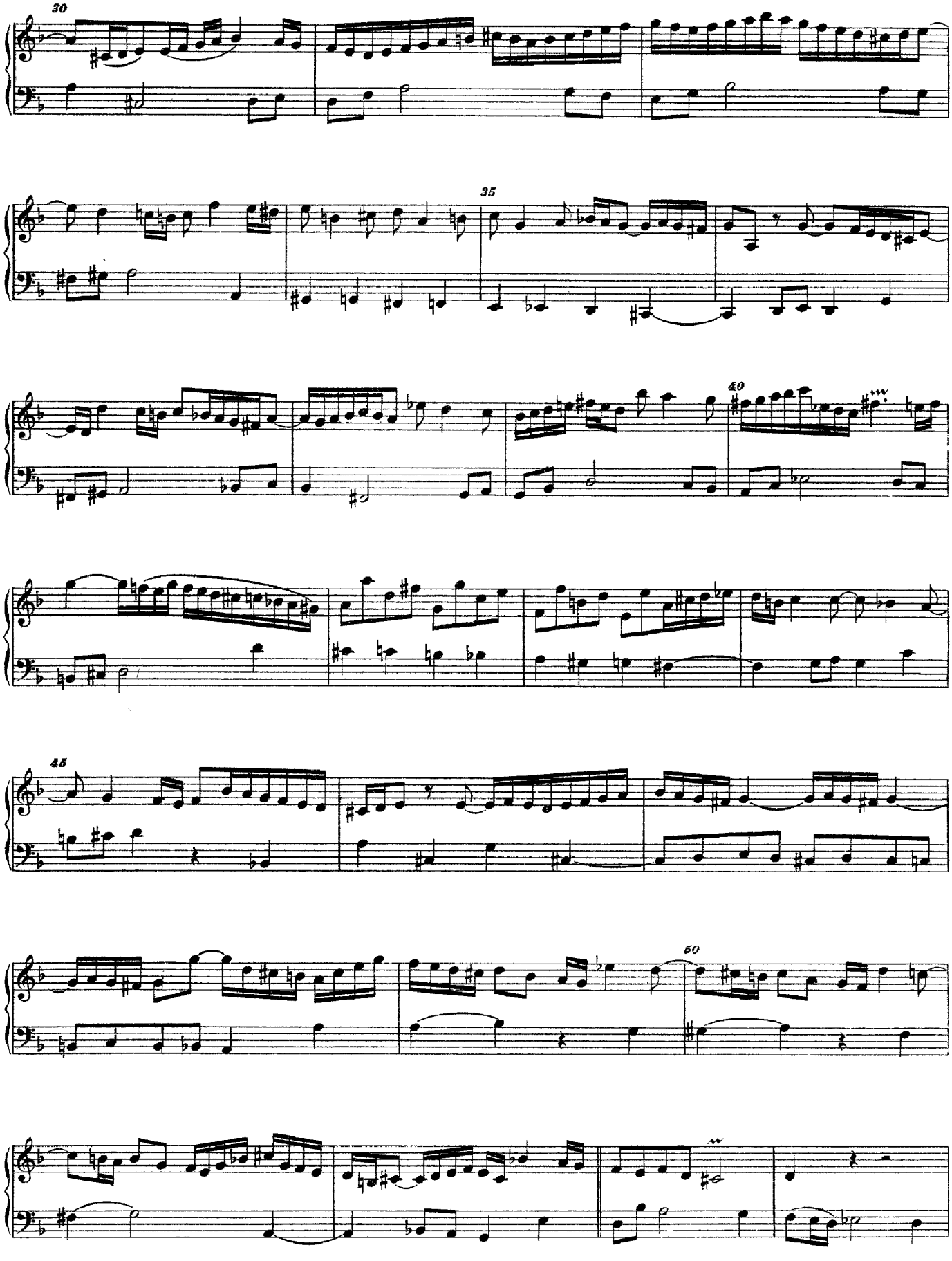
Cadenza

Contrapunctus XV

Canon in Augmentation and Inversion

[1]) *In der O. A.: „Canon per Augmentationem in Contrario Motu."*

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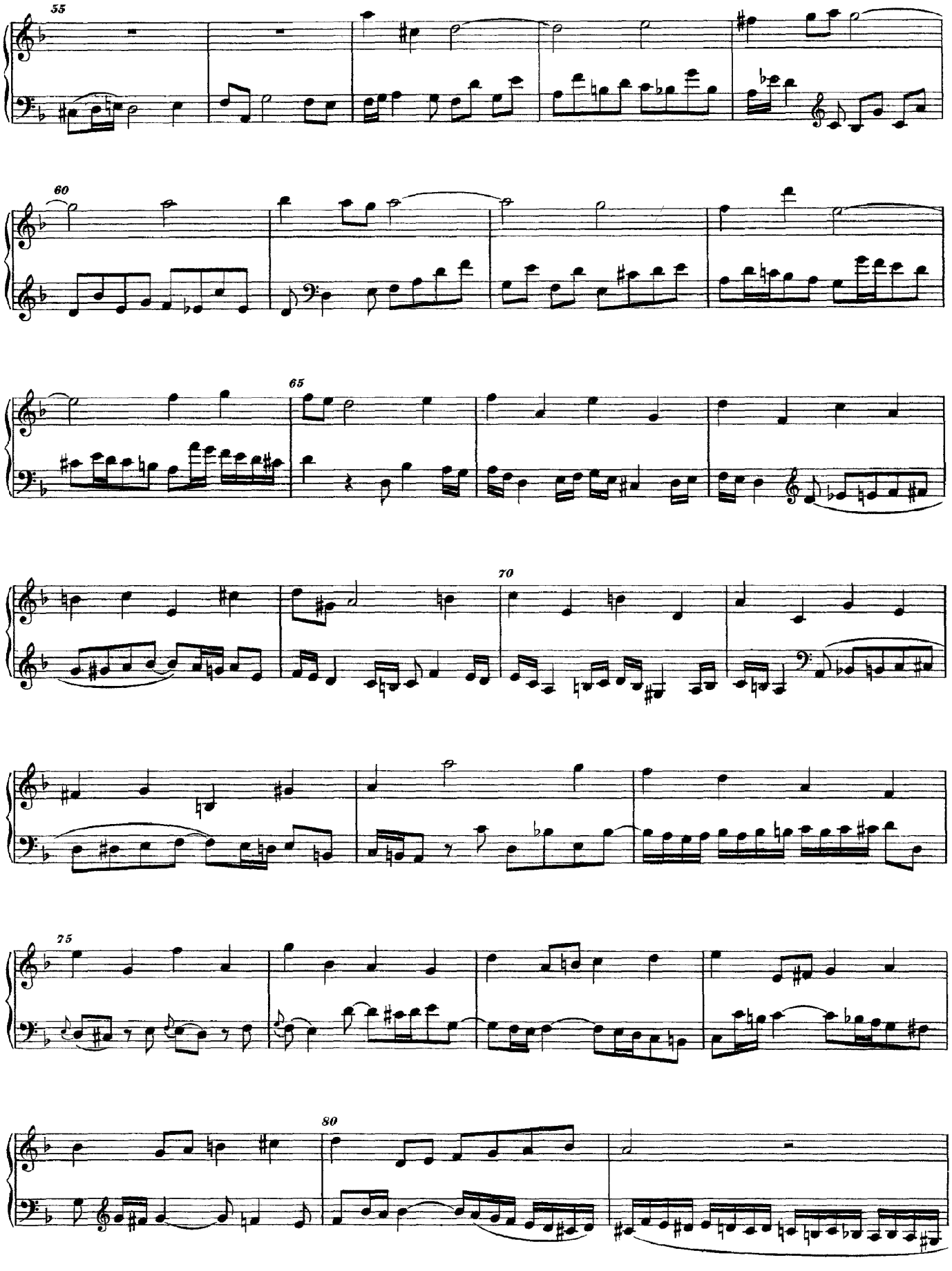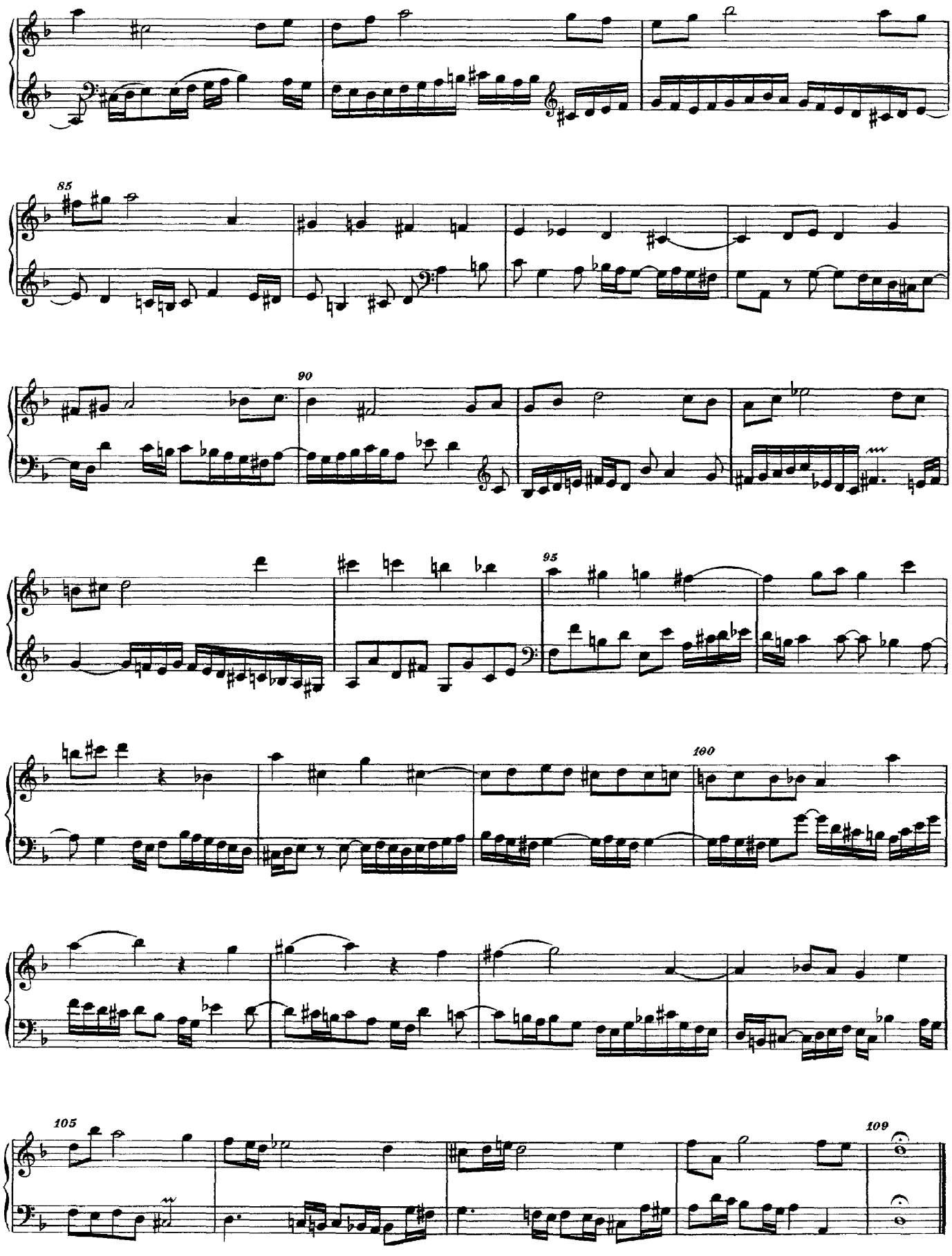
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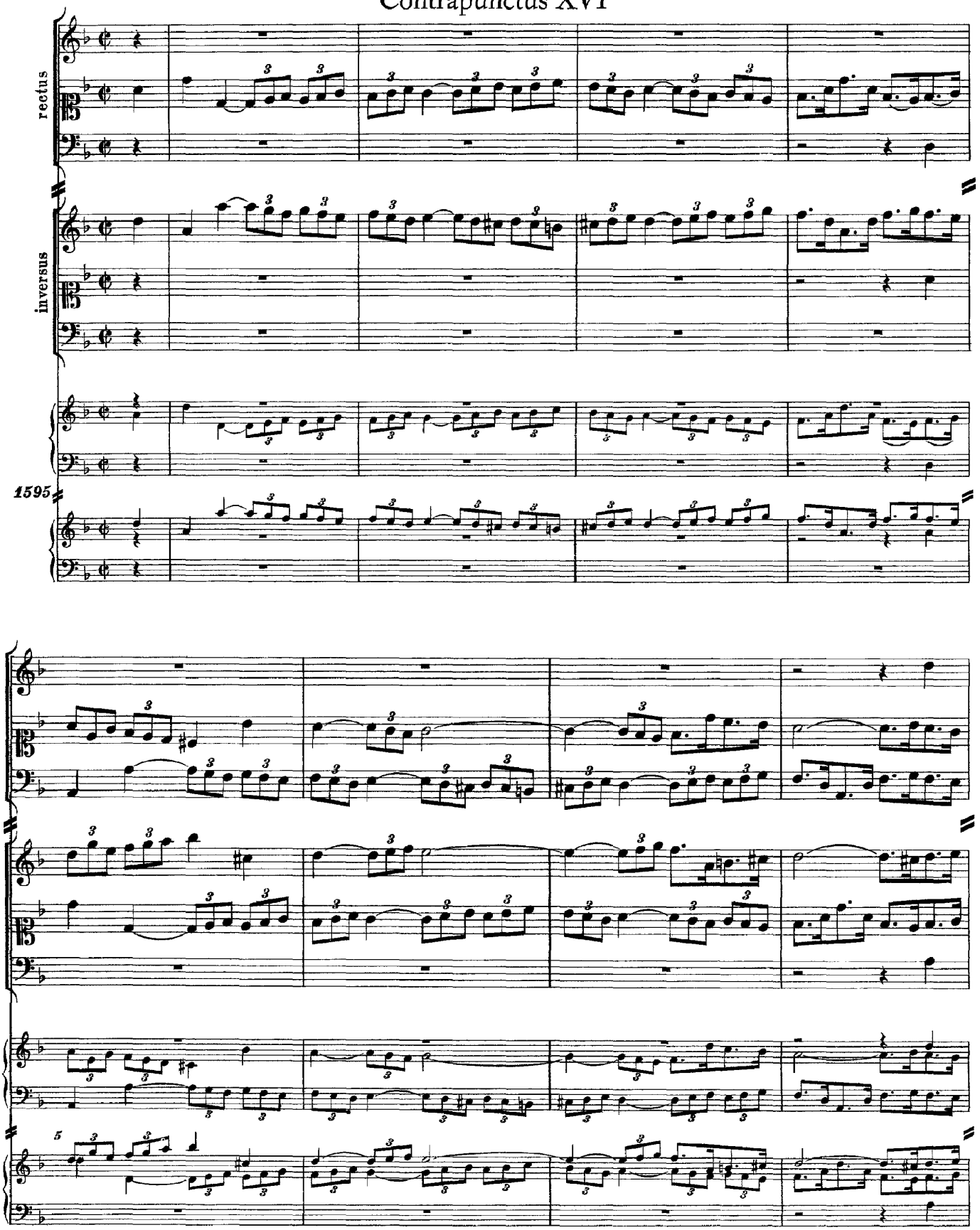
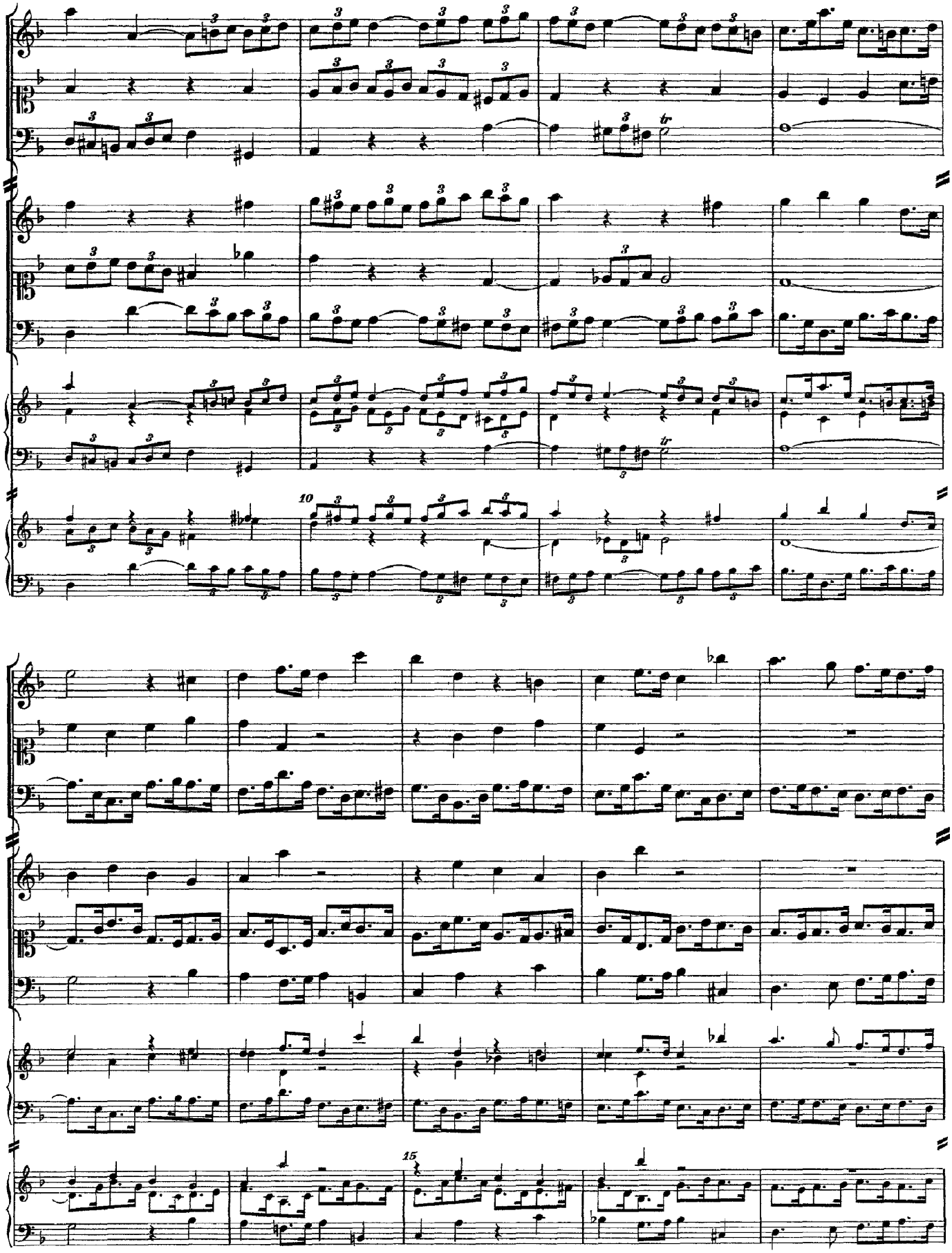
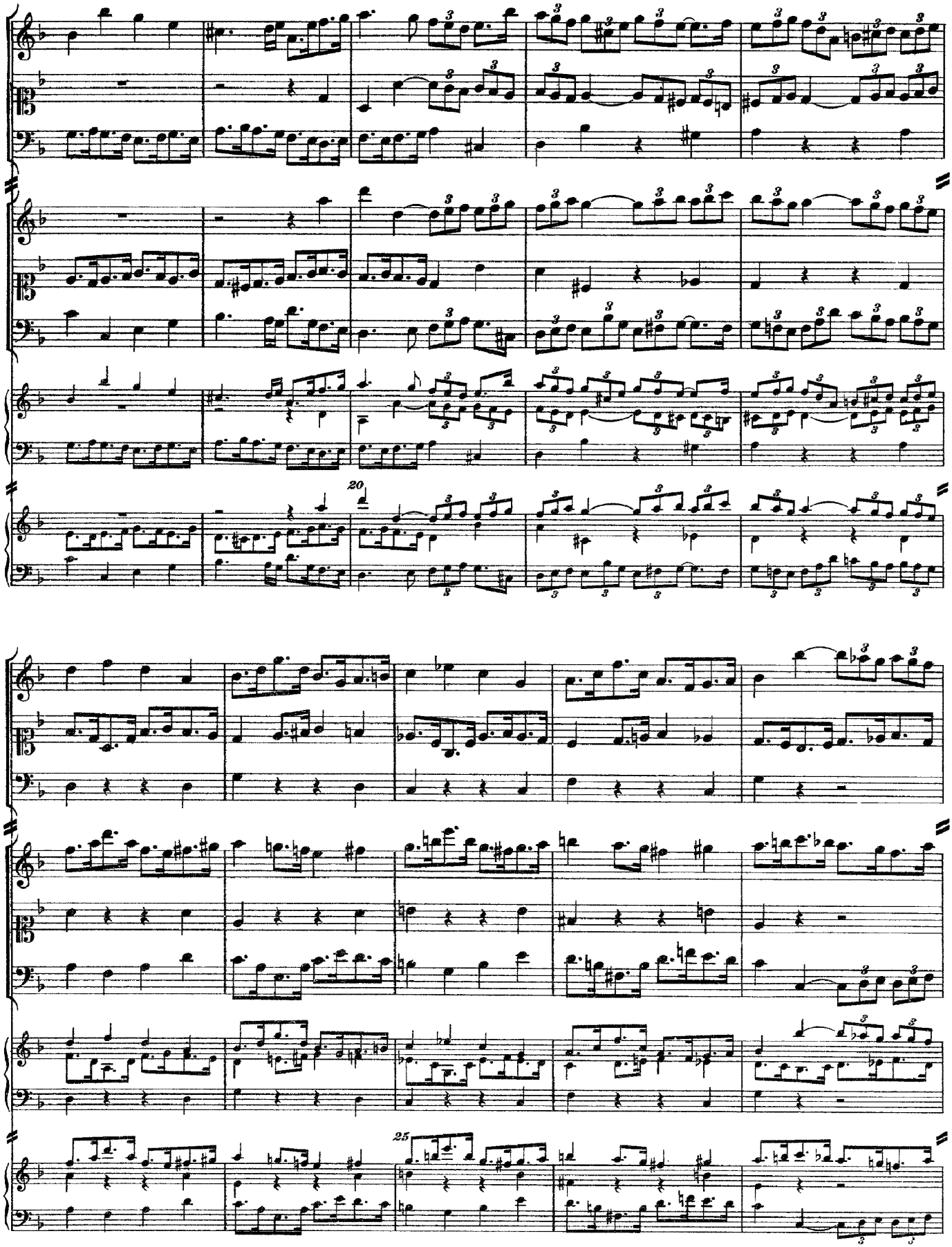
Contrapunctus XVI

[1])*In der O. A.: „a 3.“ im Autograph bezw. nur die Bezeichnung „inversus.“ NB. Rectus und Inversus getrennt zu spielen!*

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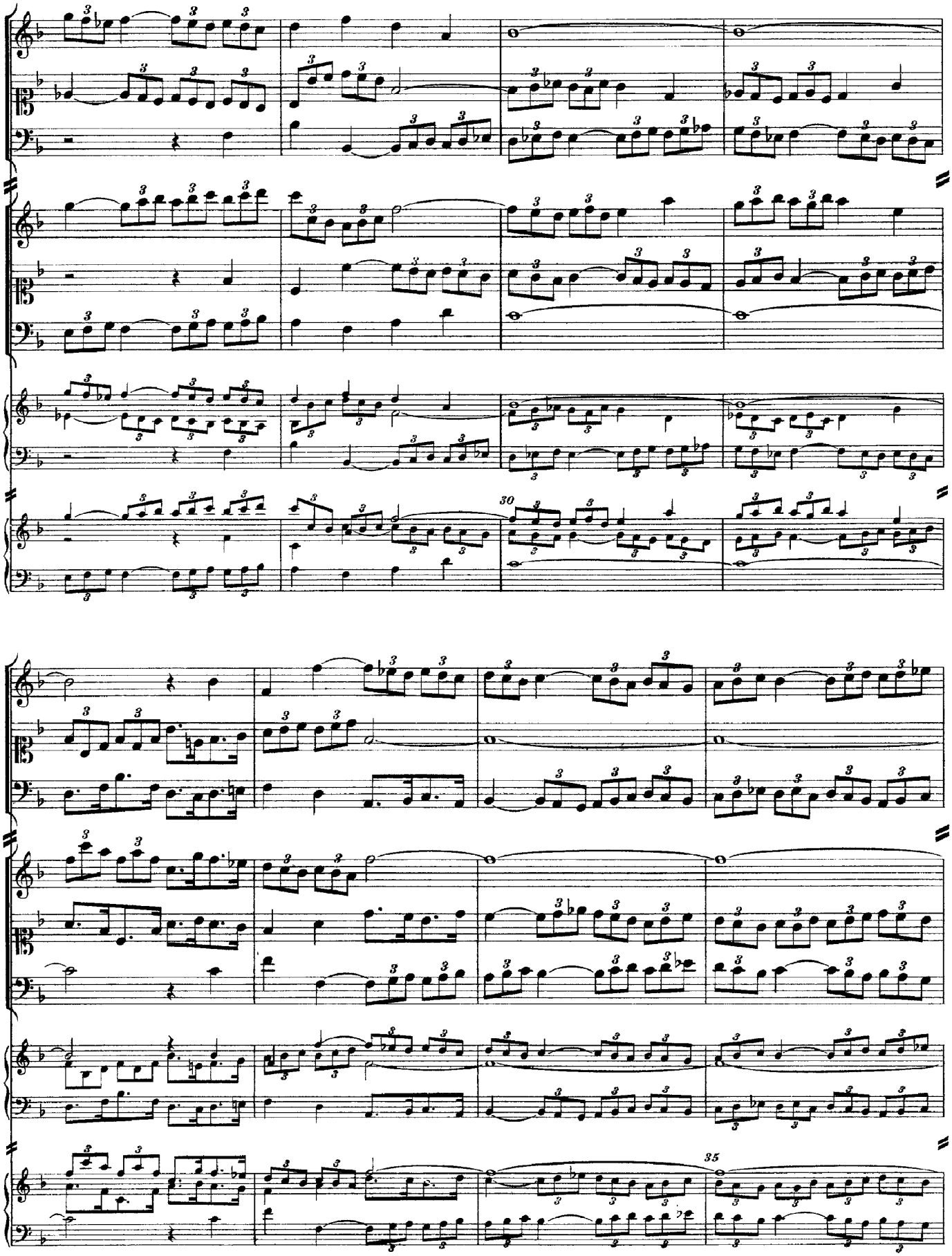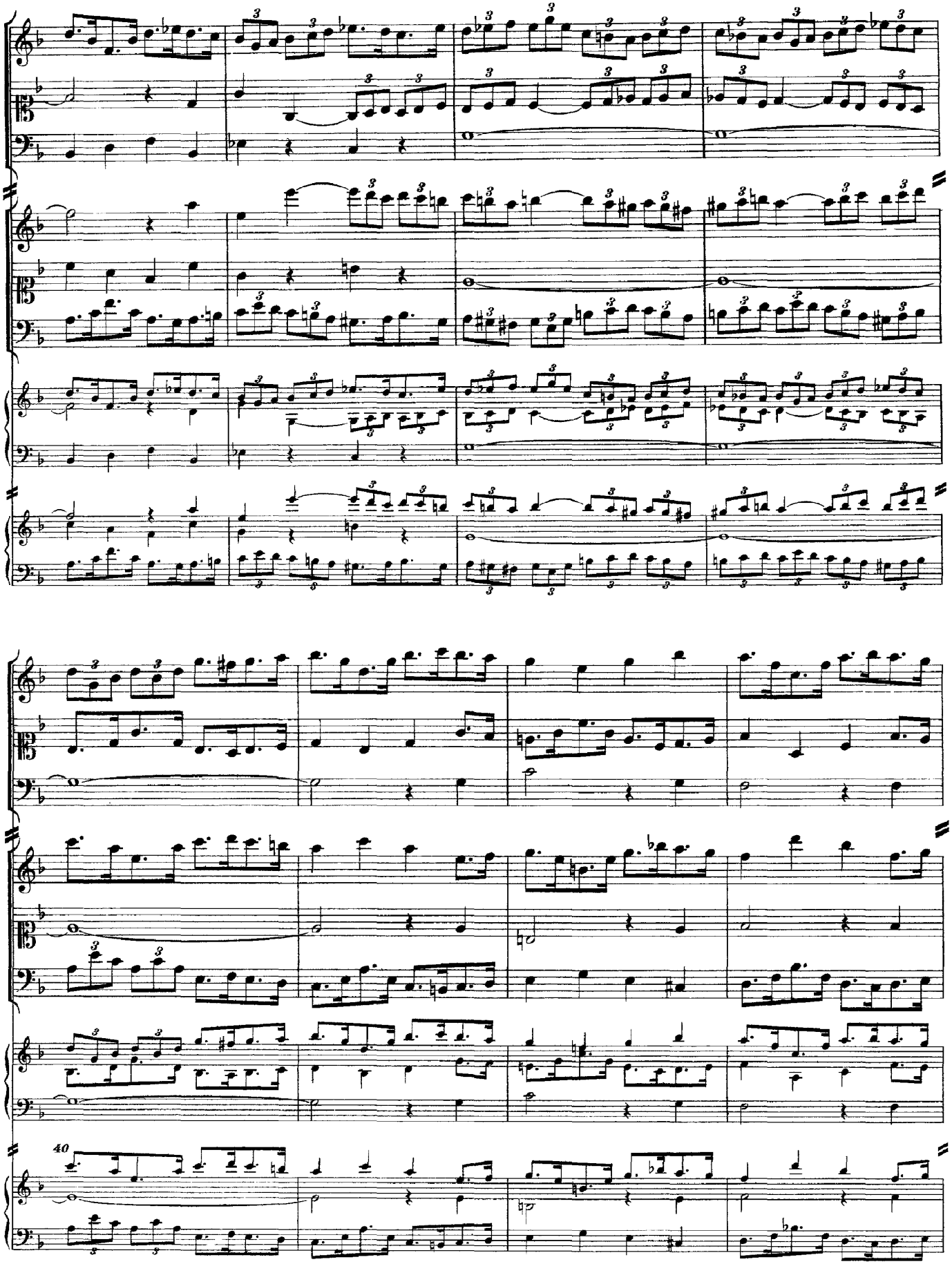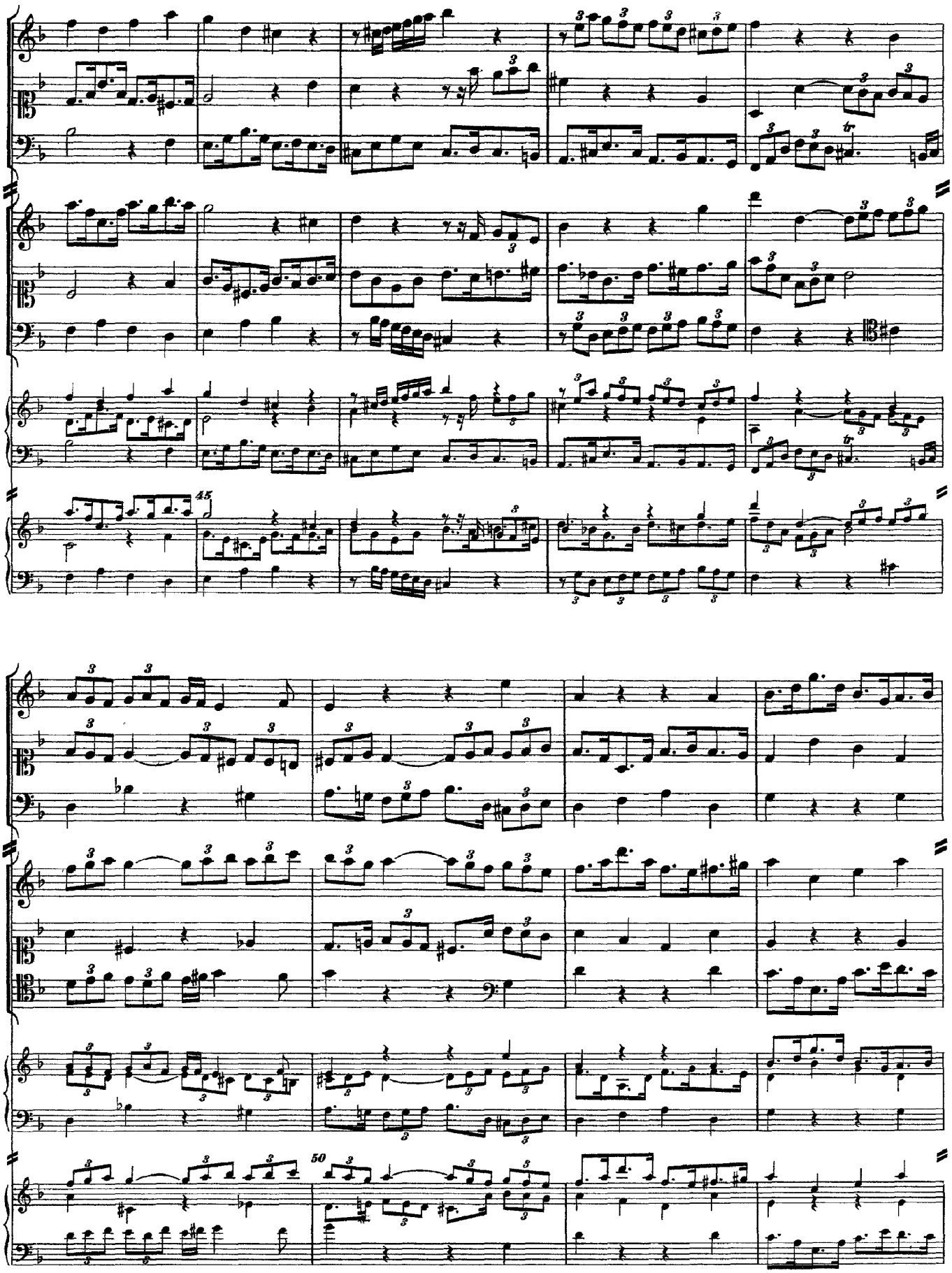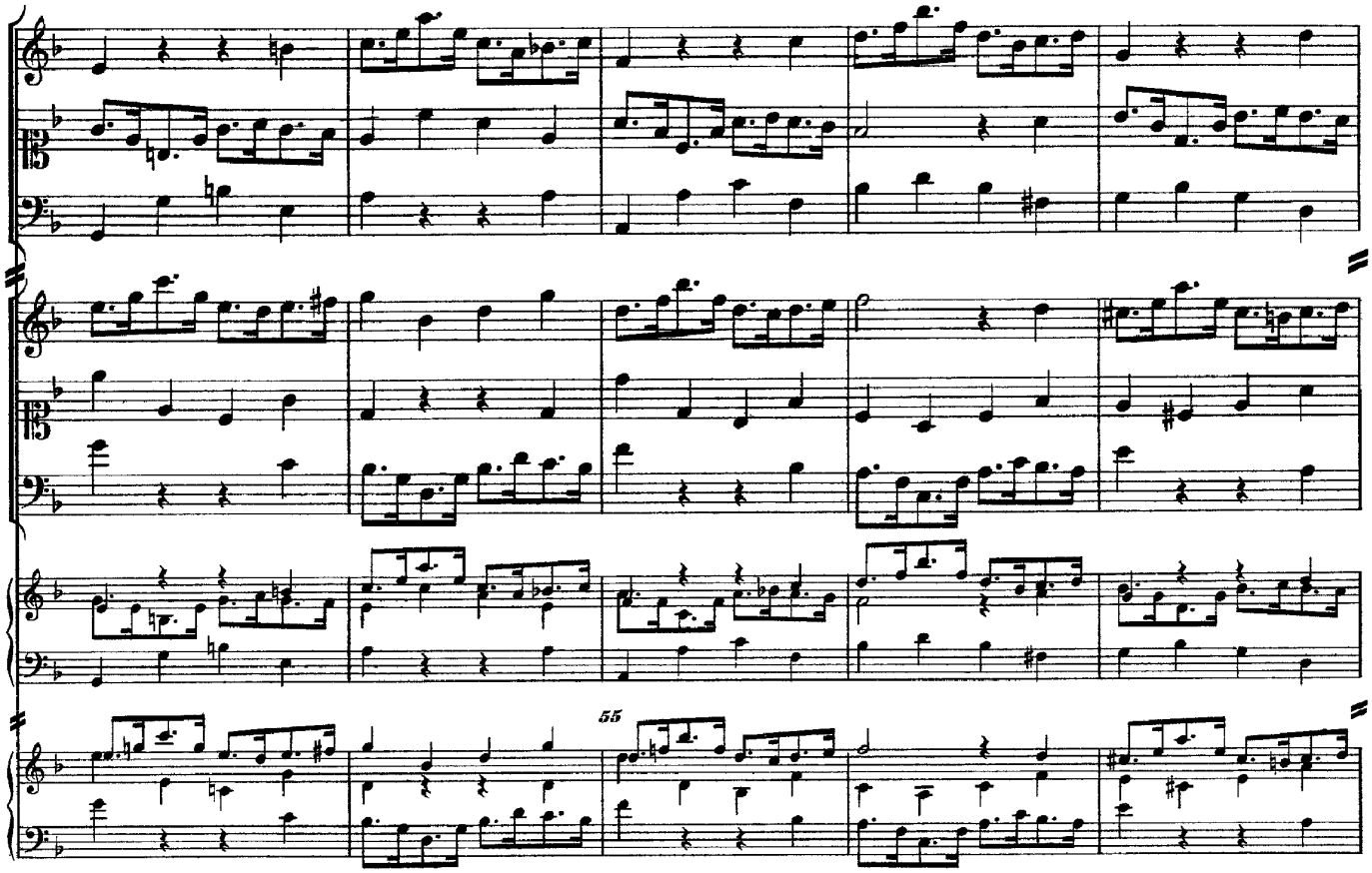
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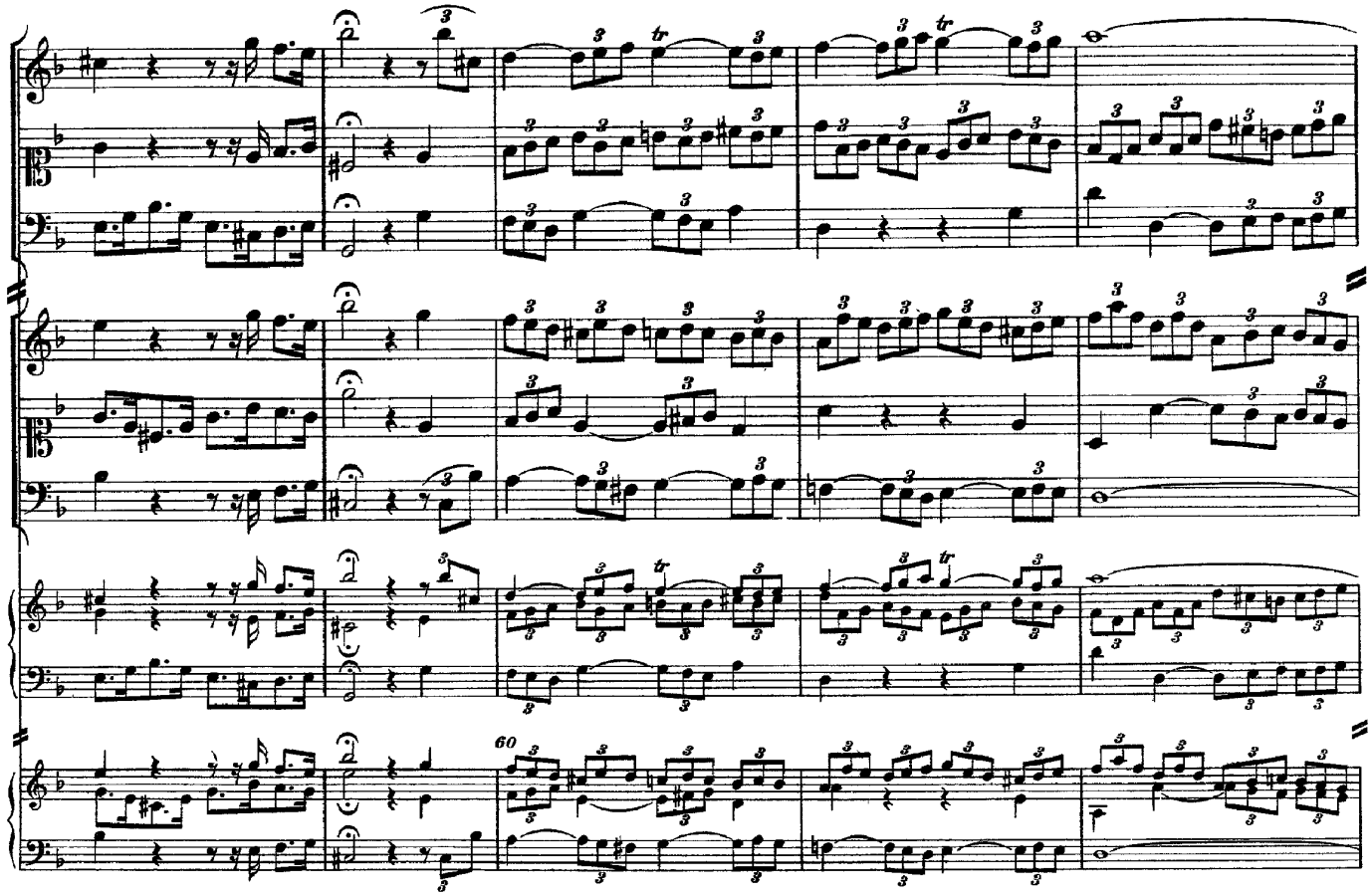
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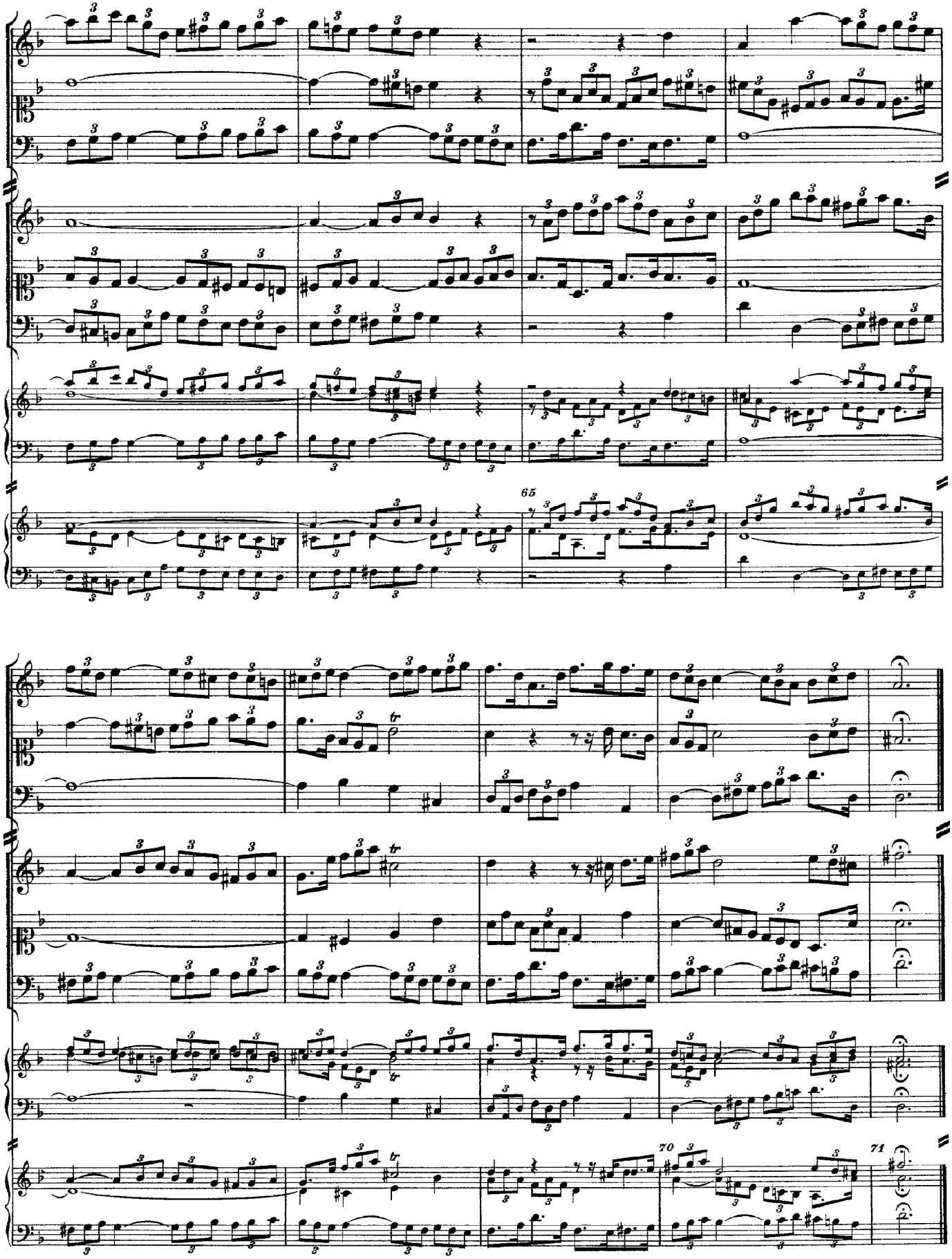
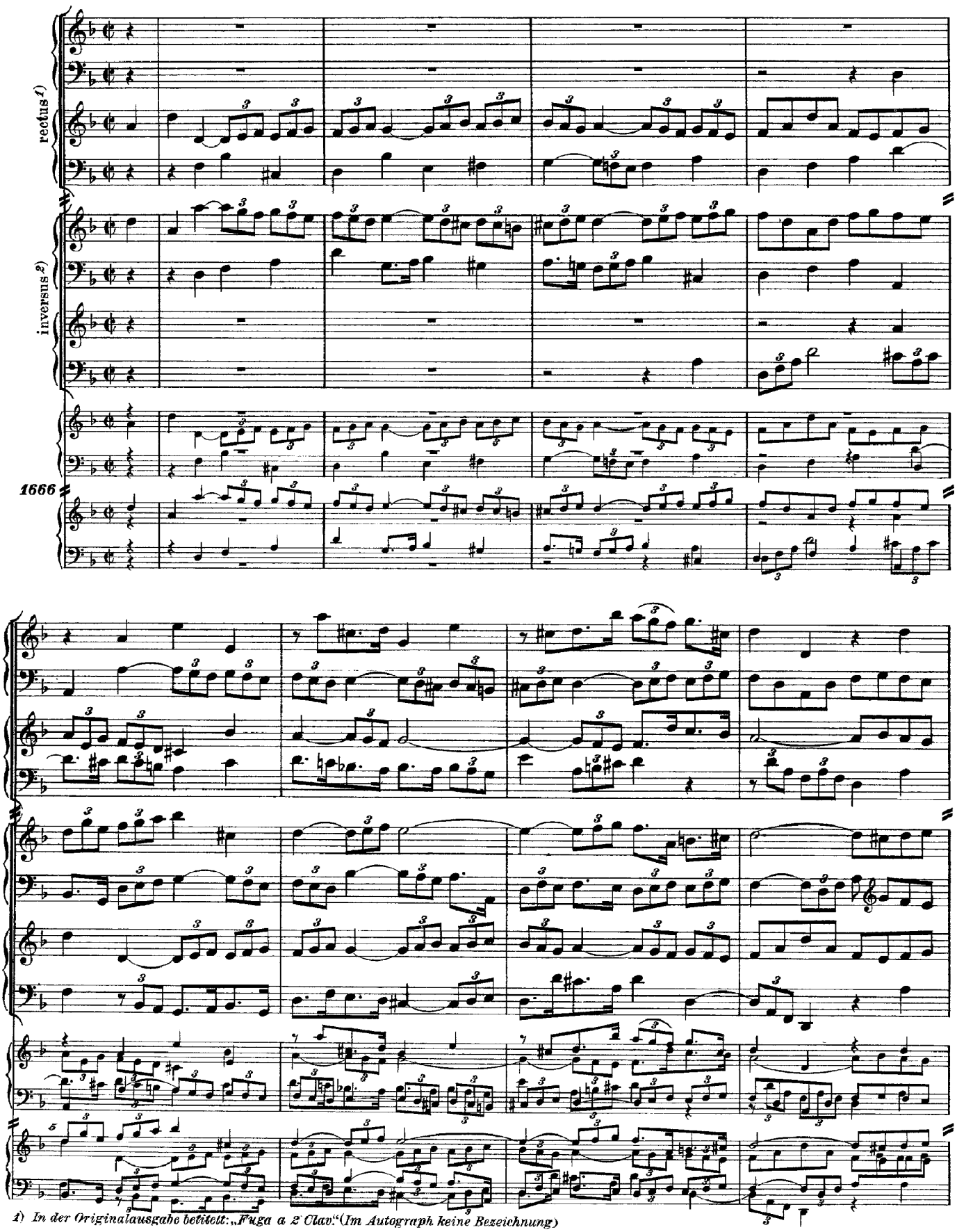
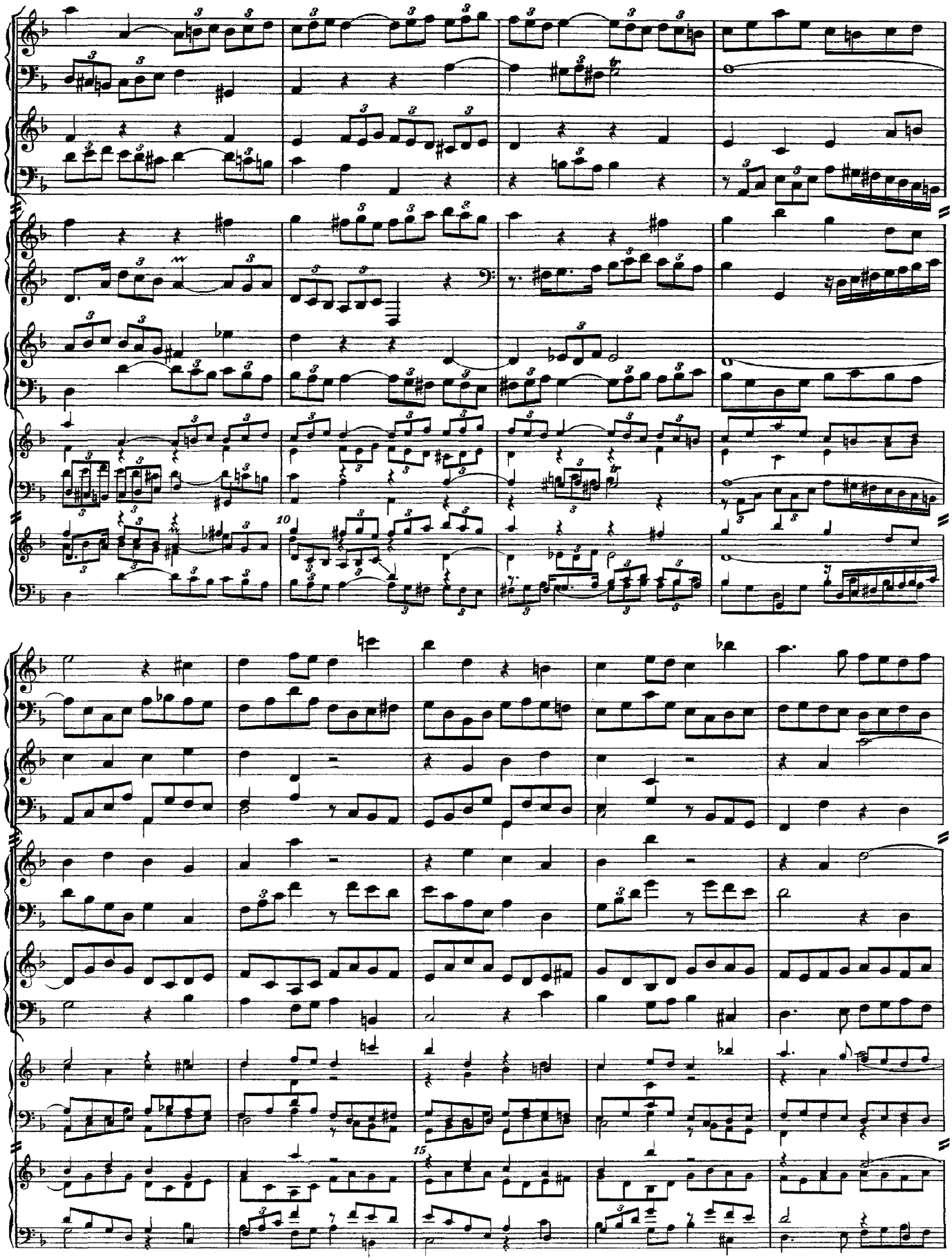
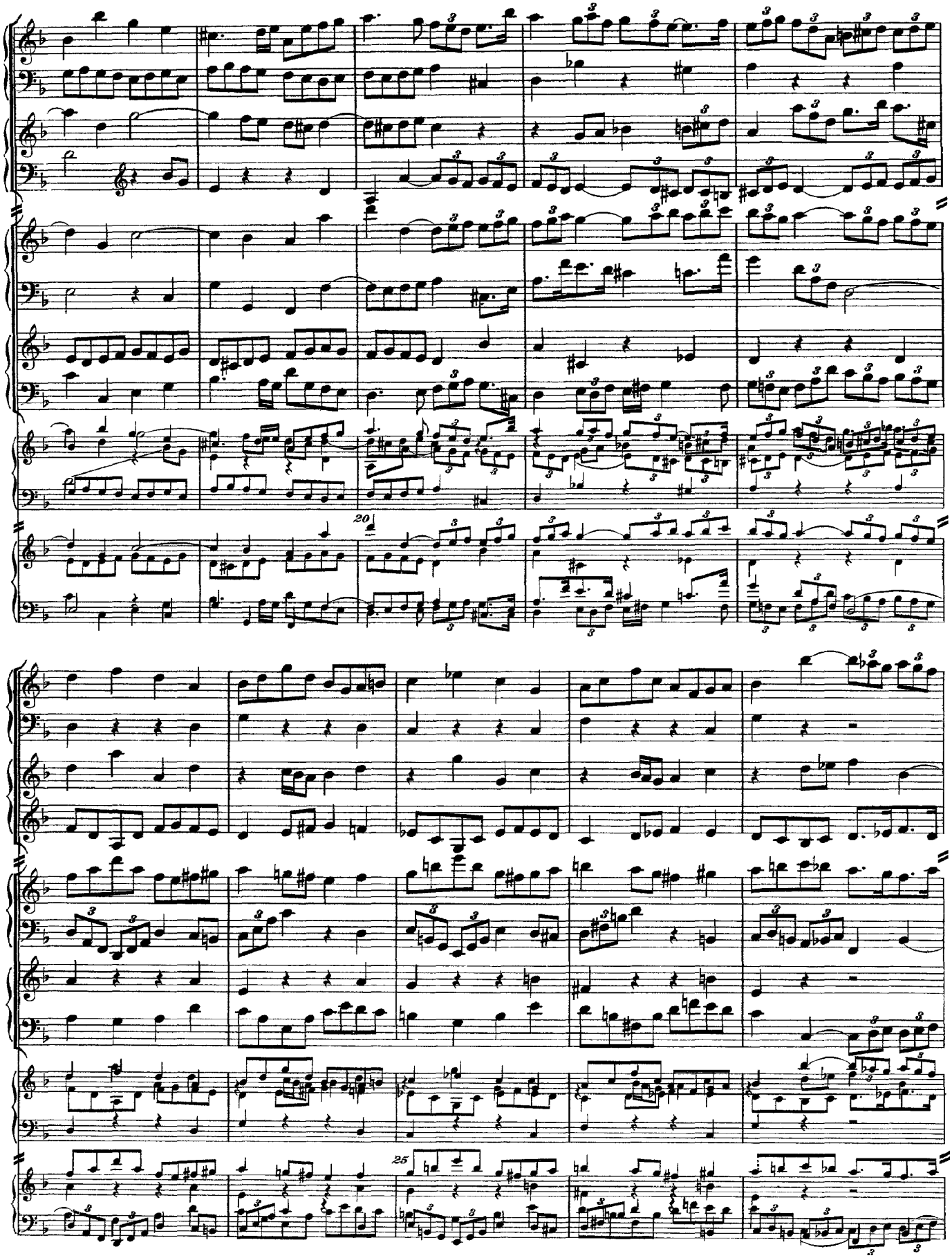
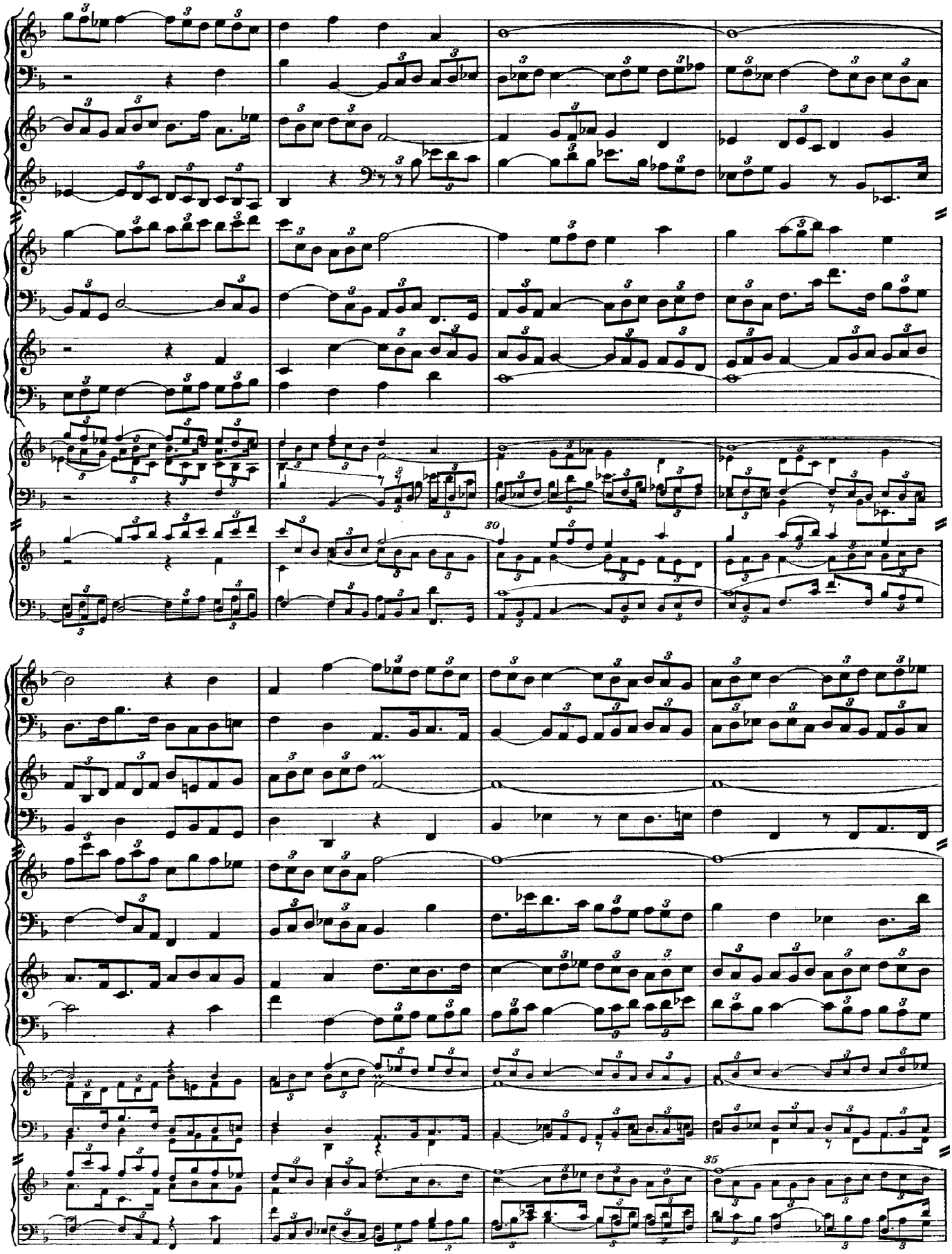
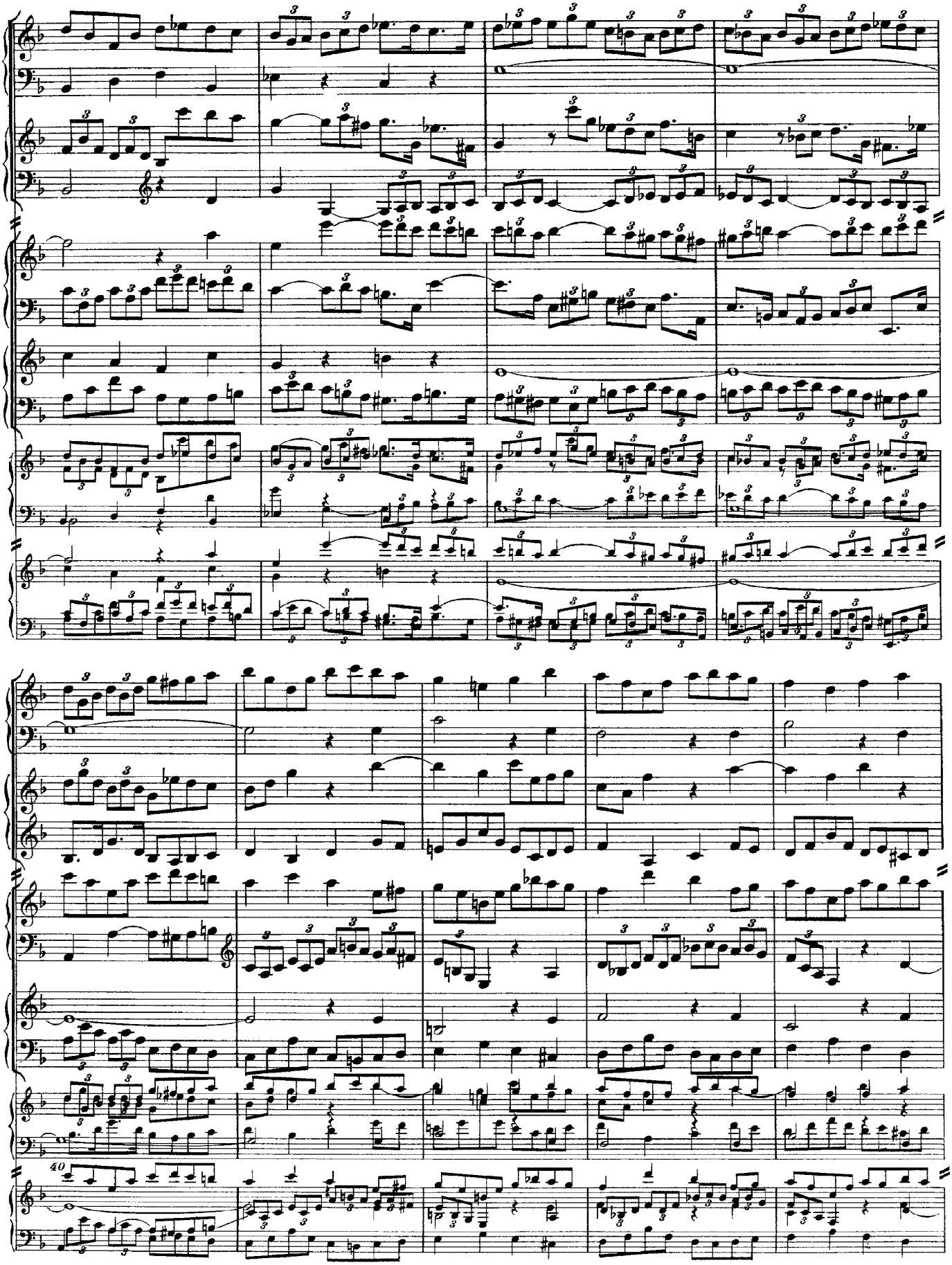
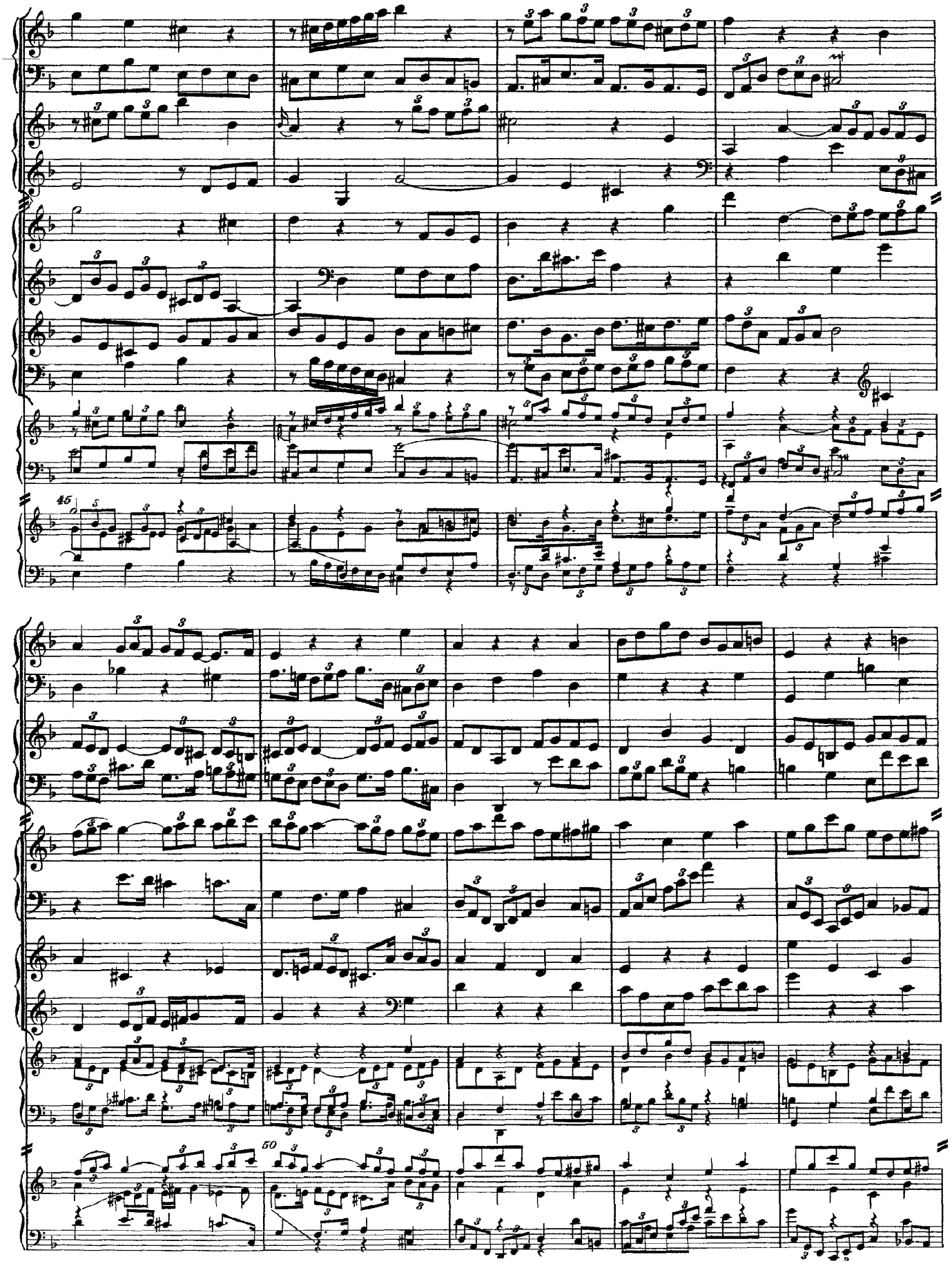
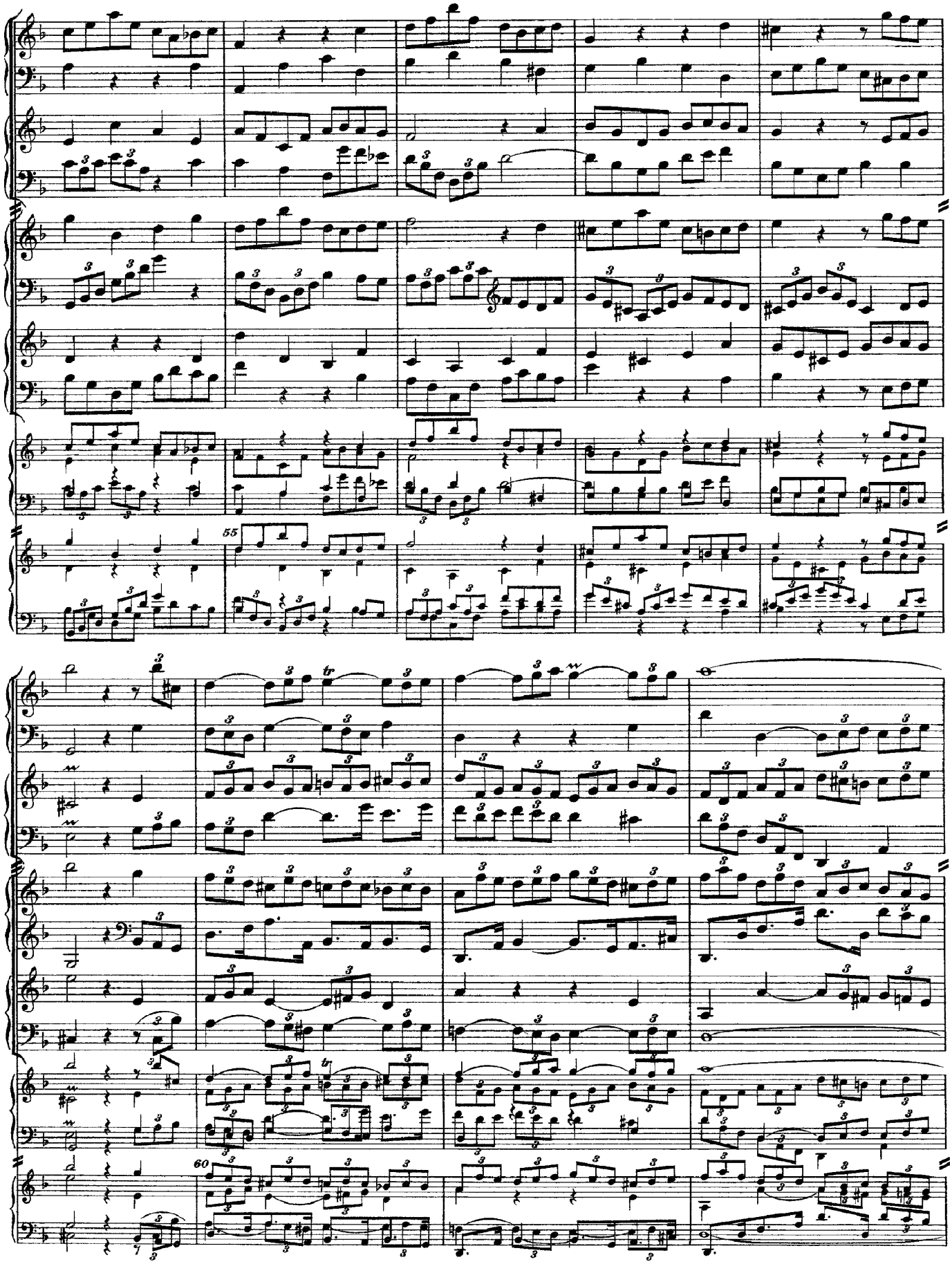
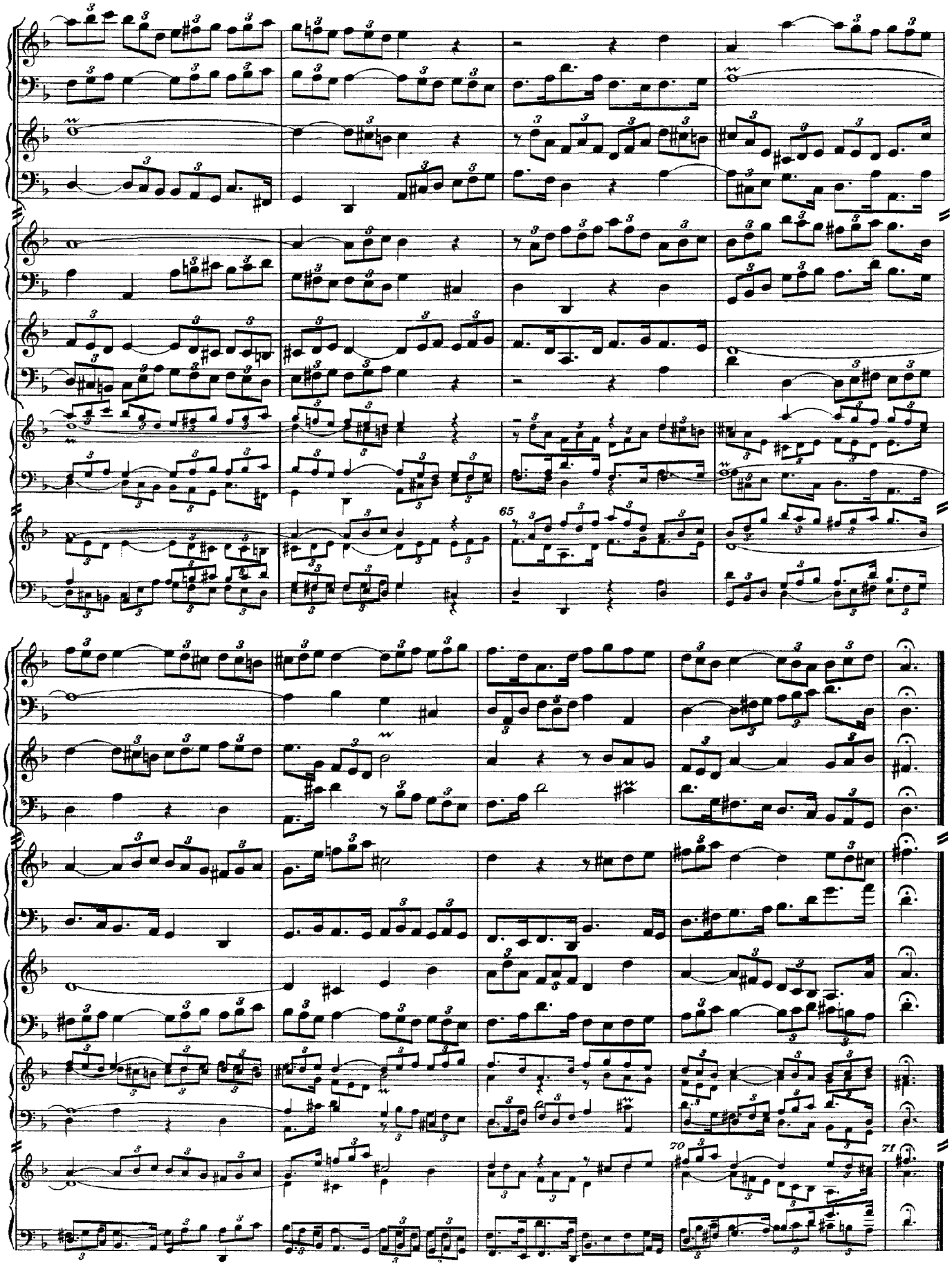

Contrapunctus XVII



1) In der Originalausgabe betitelt: „Fuga a 2 Clav." (Im Autograph keine Bezeichnung)

2) In der Originalausgabe betitelt: „Alio modo Fuga a 2 Clav." (Im Autograph nicht bezeichnet) NB. Rectus und Inversus gatonnent zu spielen!



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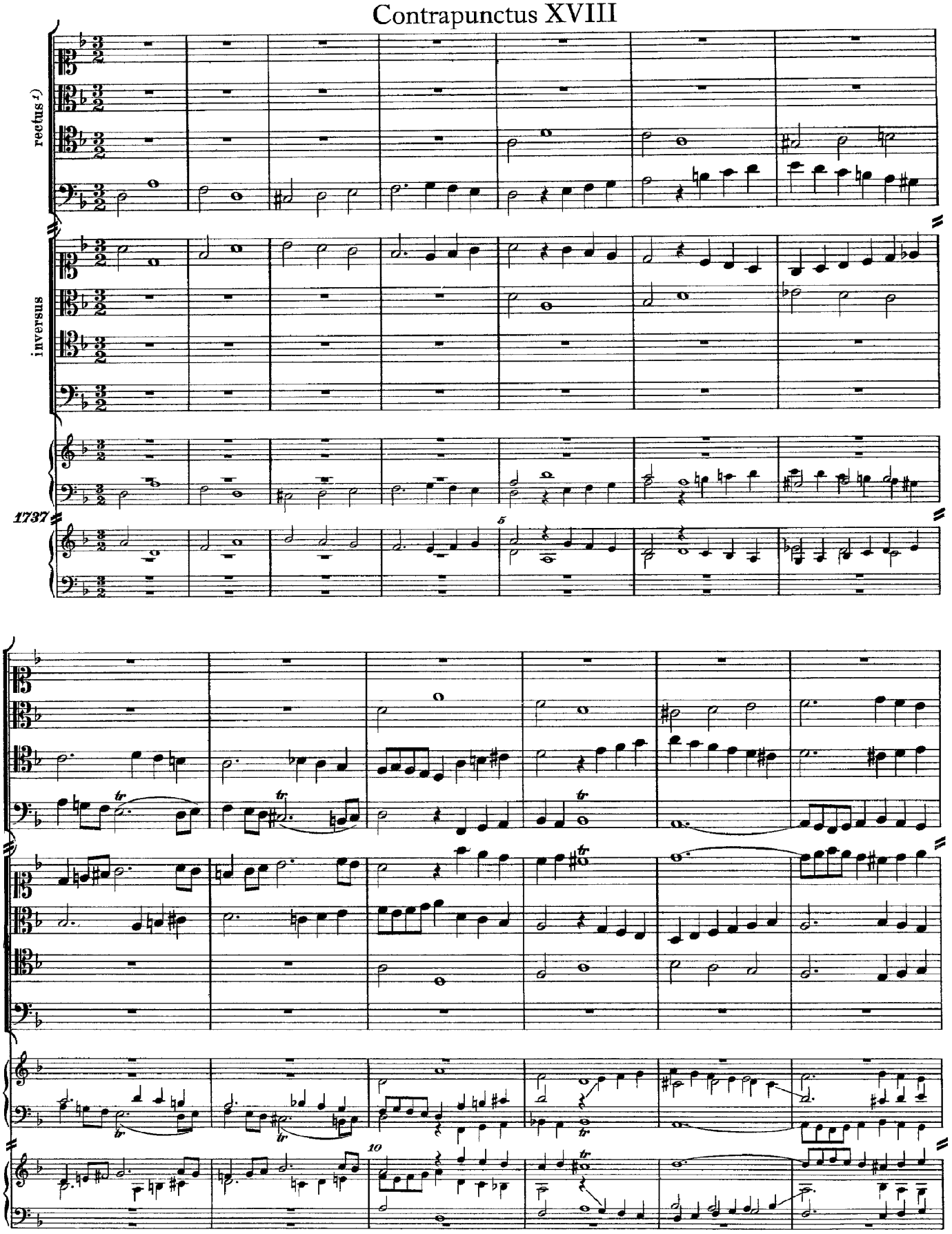
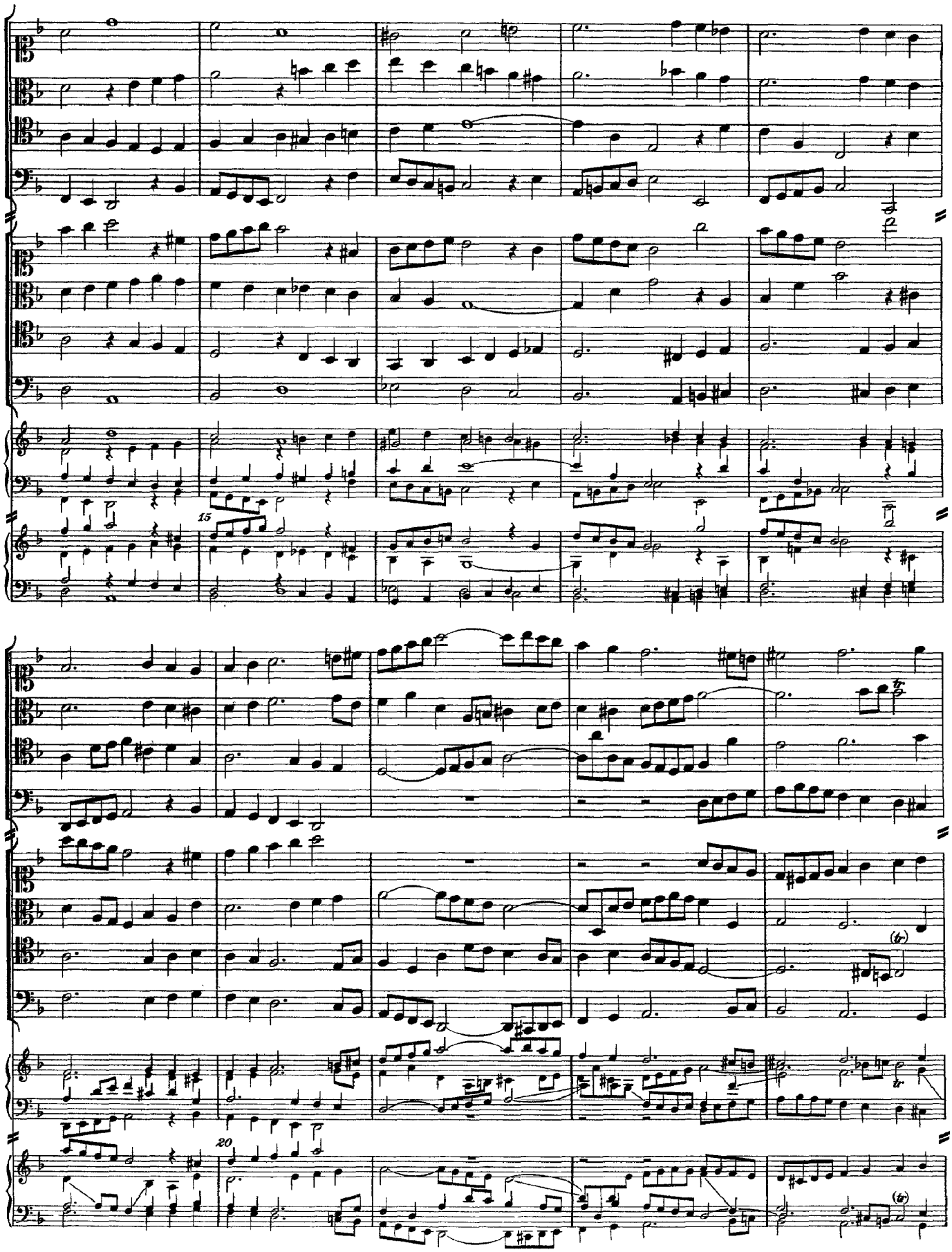

1) *NB. Rectus und Inversus getrennt zu spielen!*

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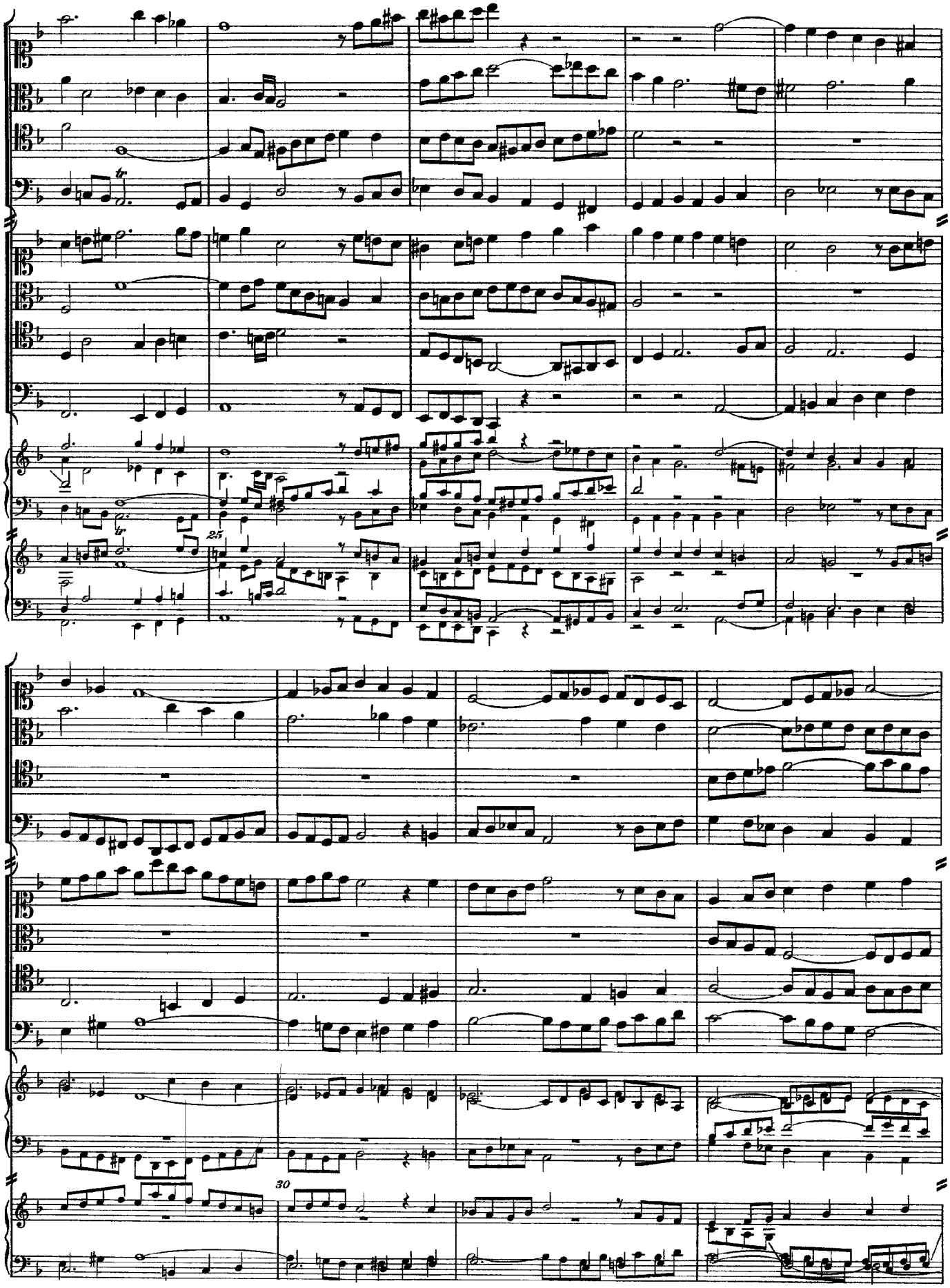
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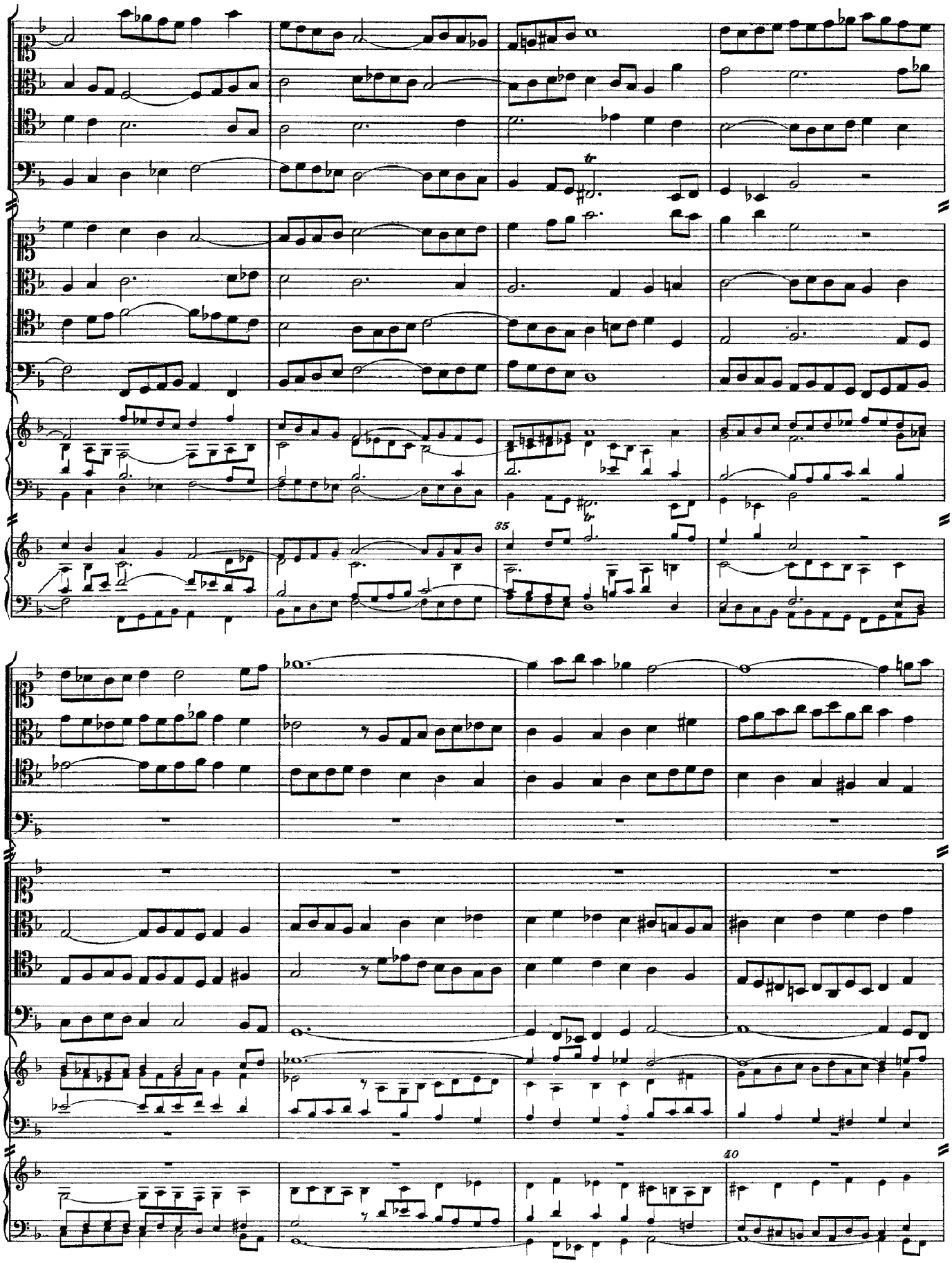
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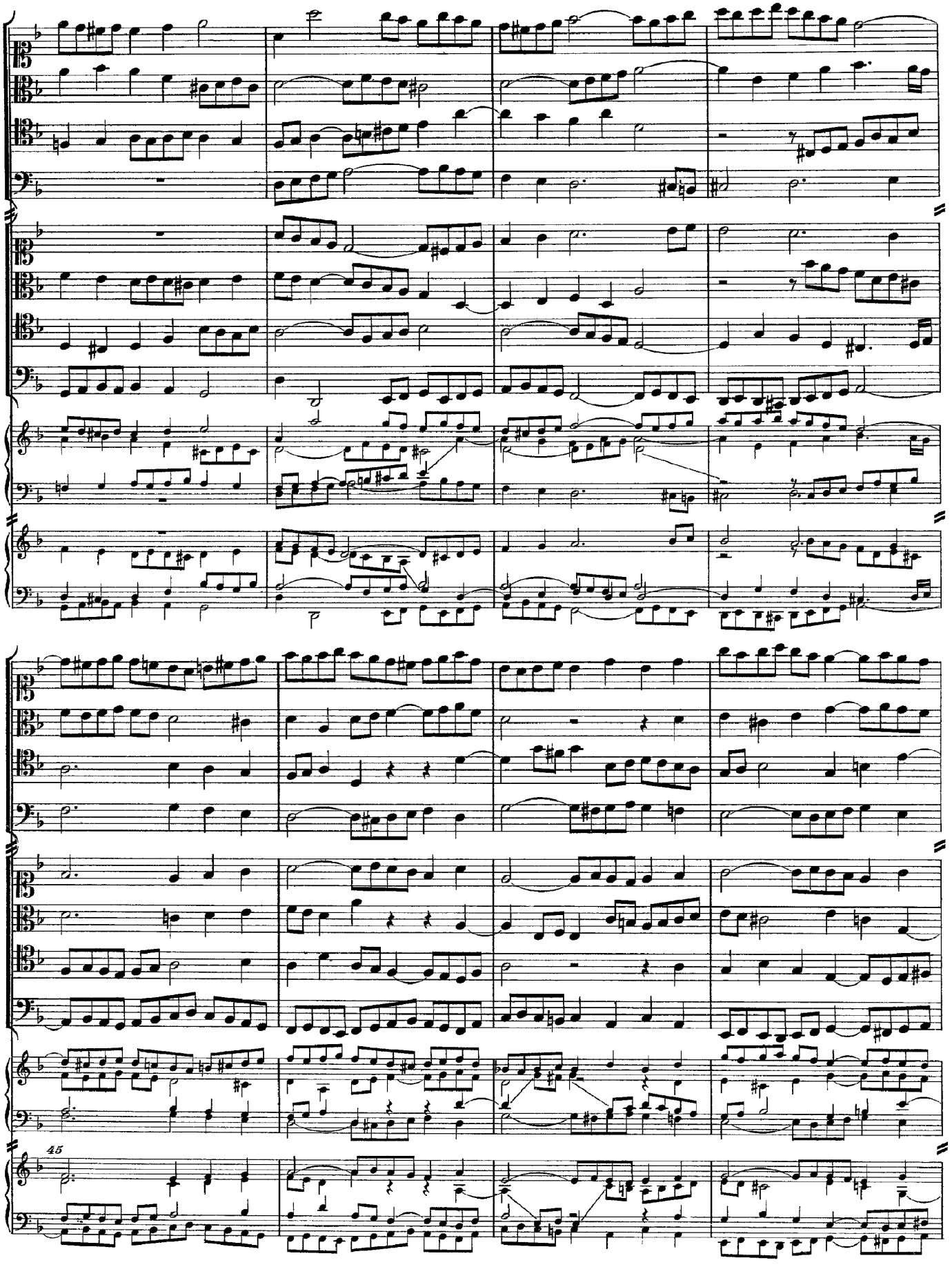
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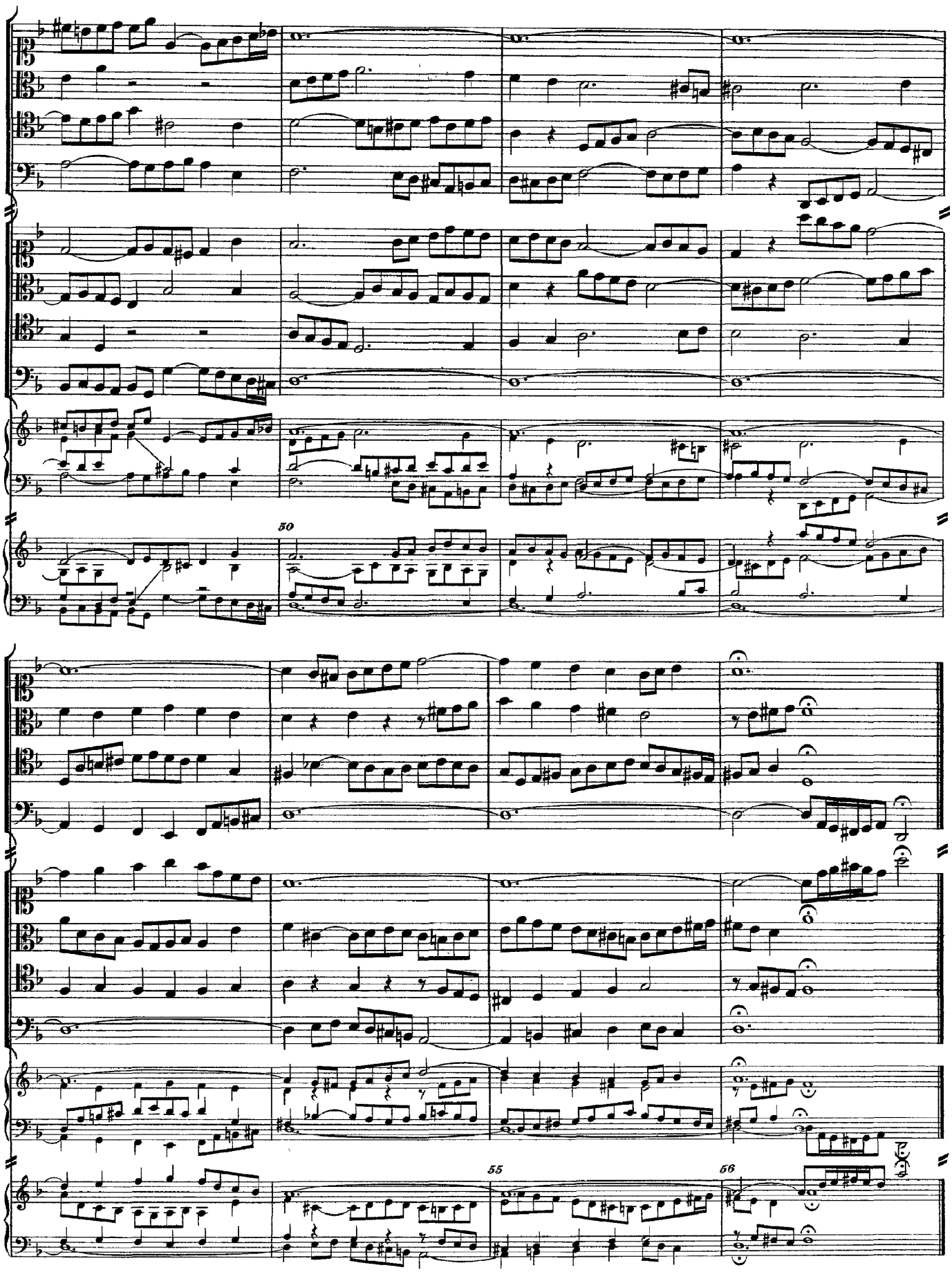
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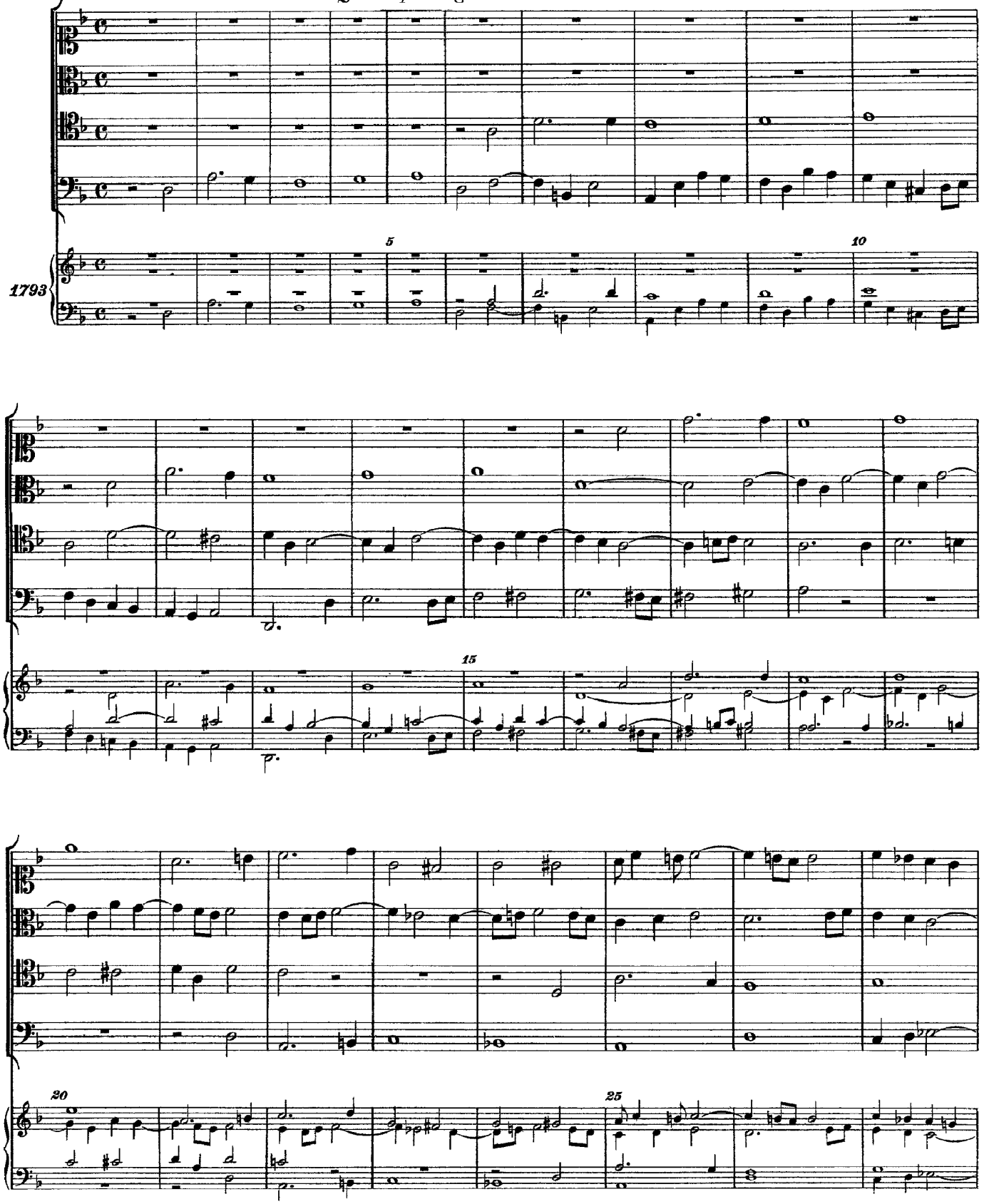
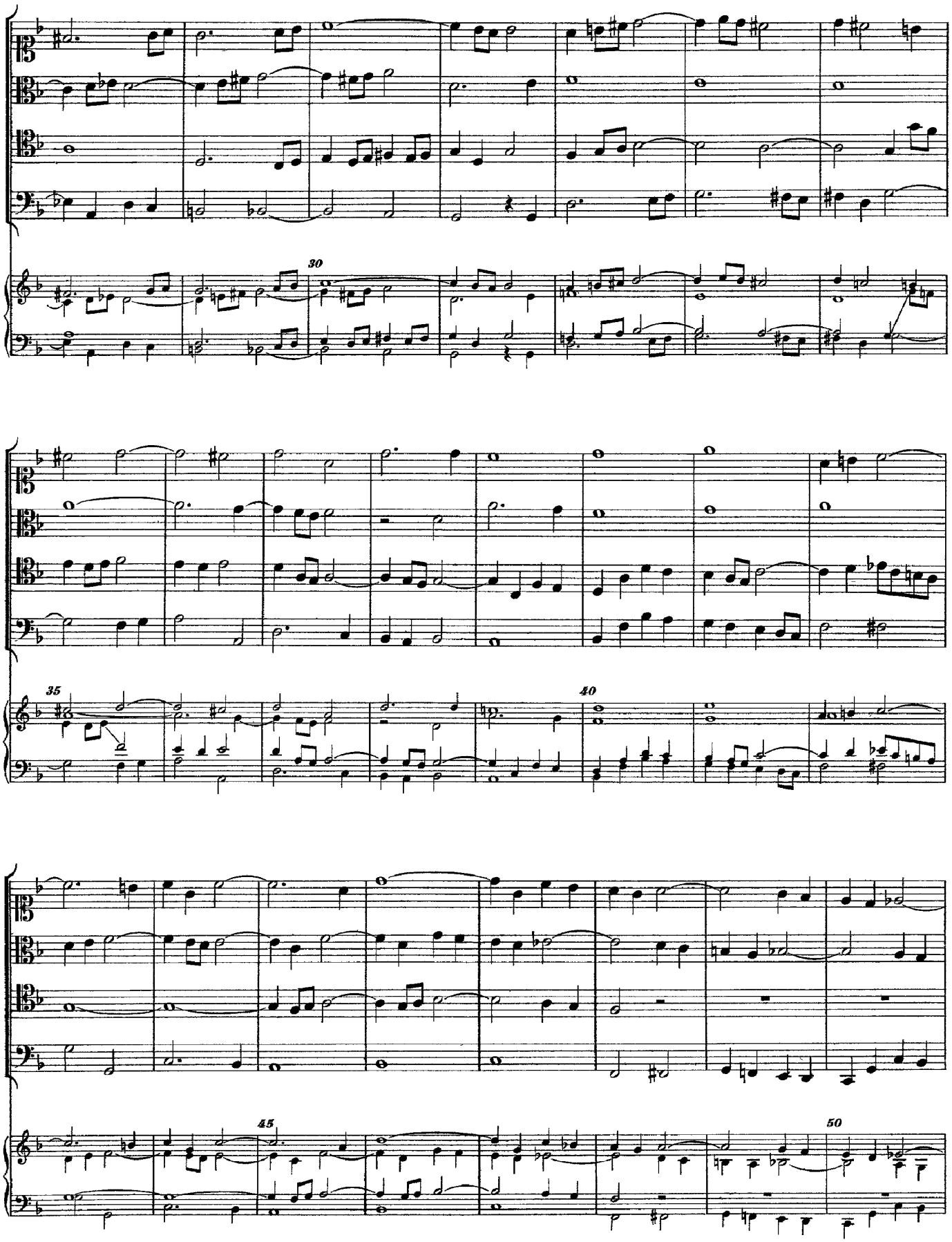
Contrapunctus XIX

XIX a

Quadruple Fugue on the name B-A-C-H

1793

[1]) *In der Originalausgabe (nicht im Autograph) findet sich die Bezeichnung „Fuga a 3 soggetti", sollte heißen „Fuga a 4 soggetti."*

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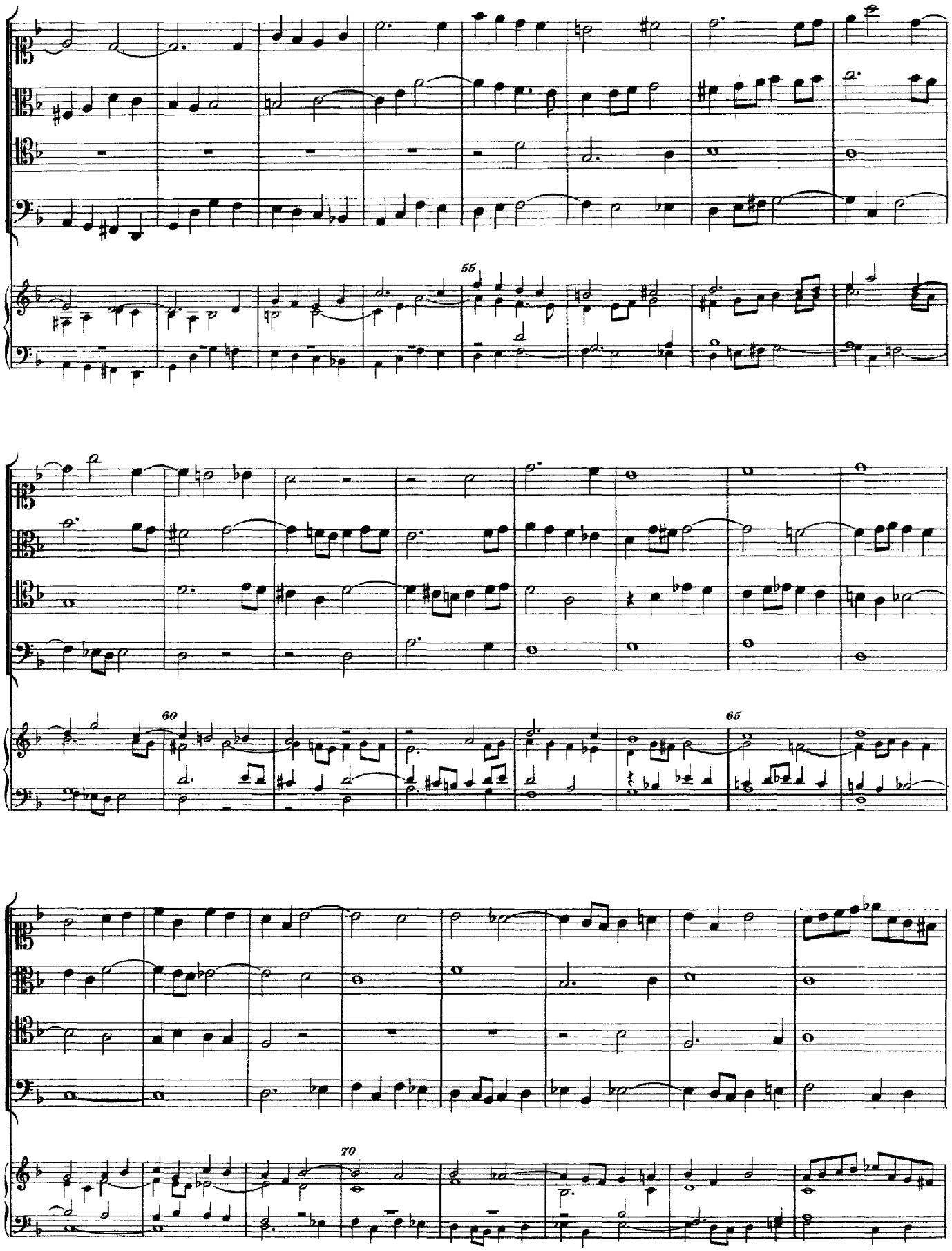
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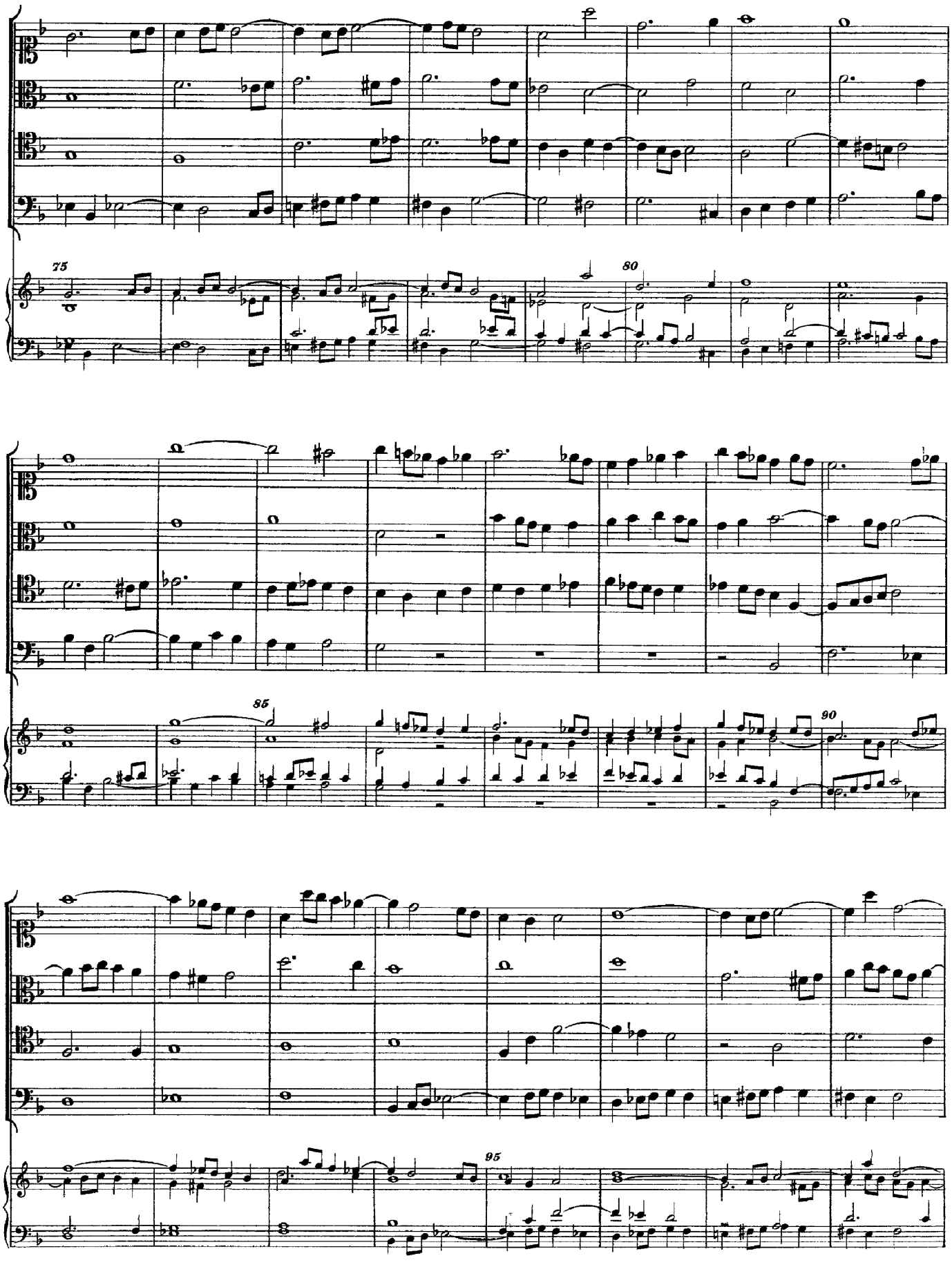
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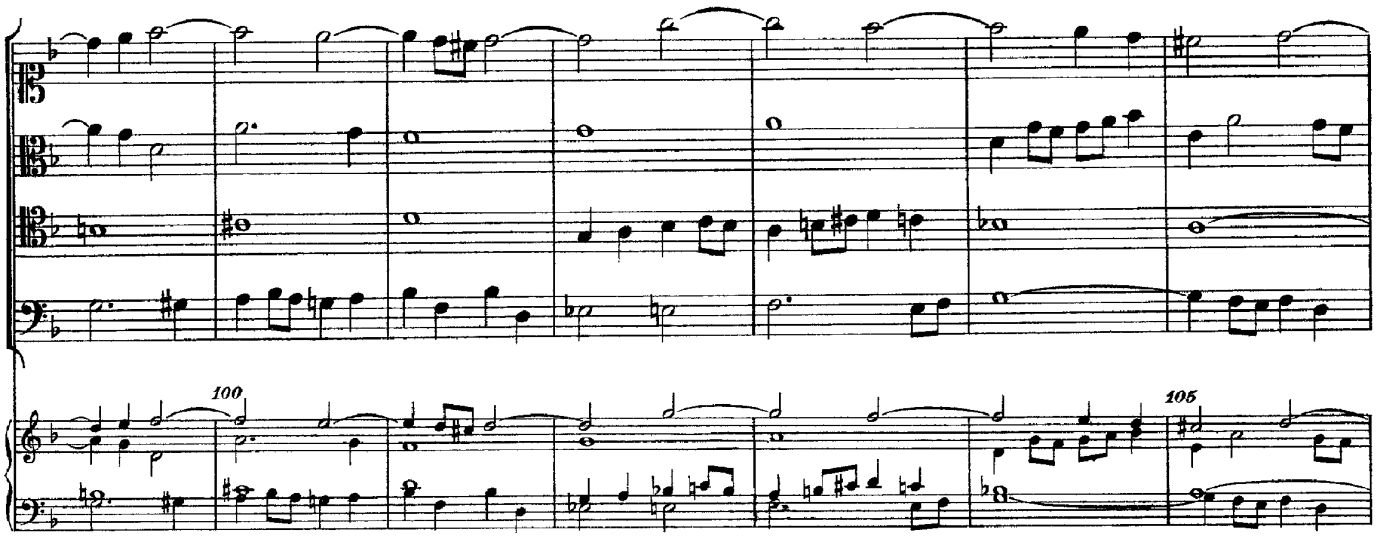
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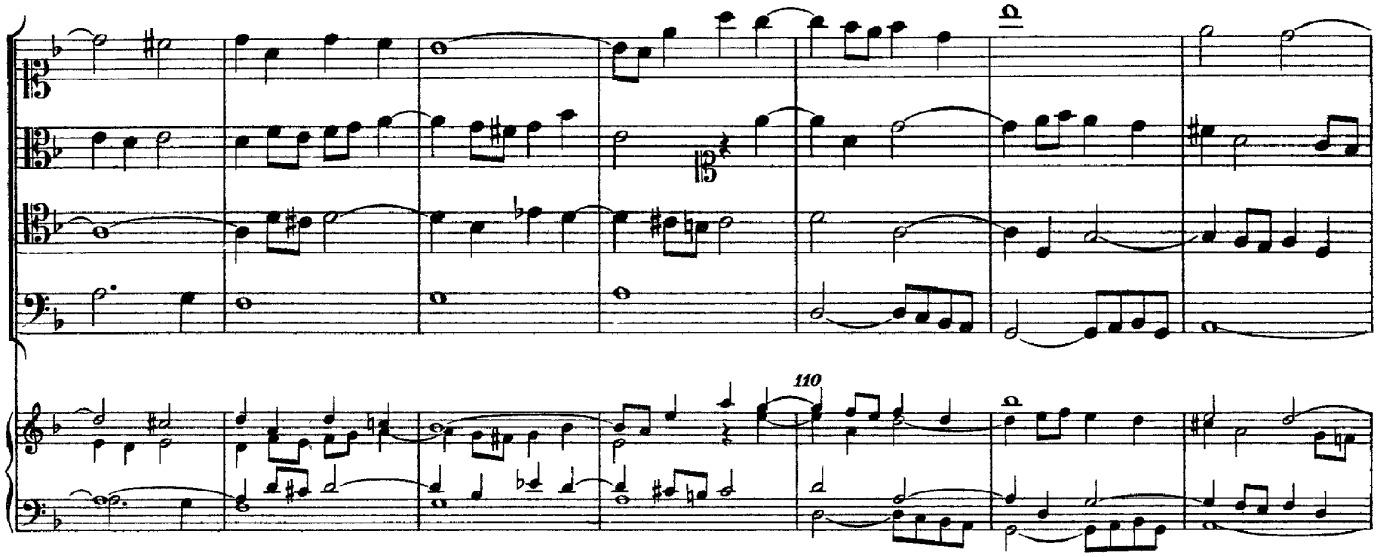
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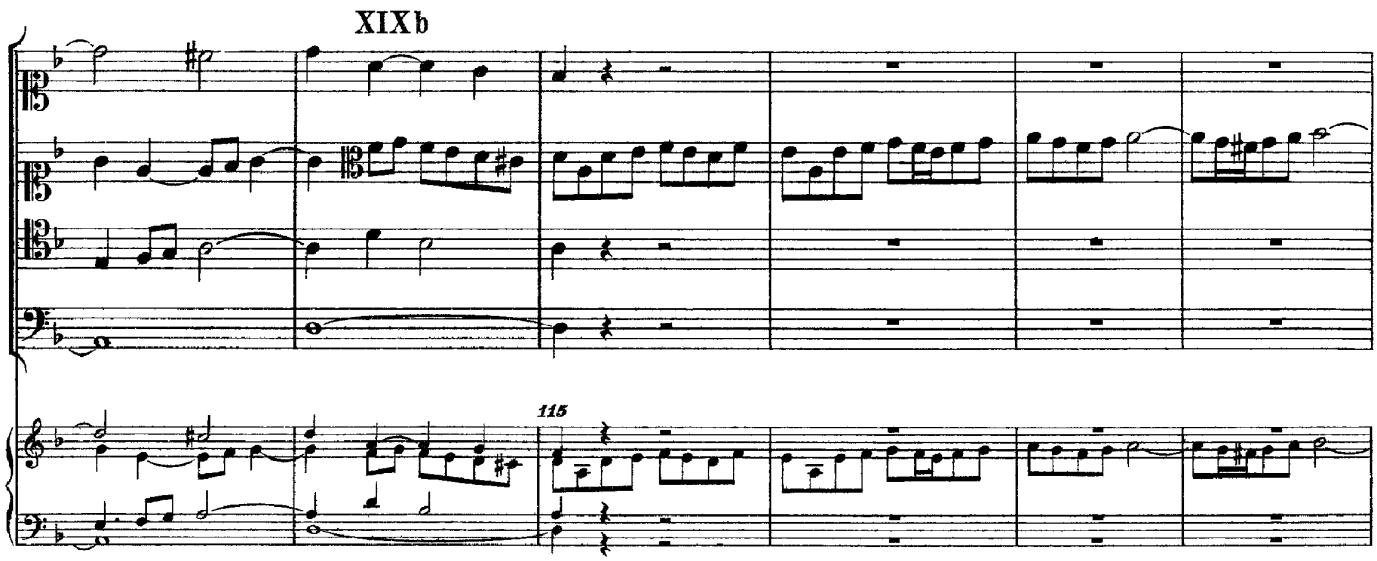
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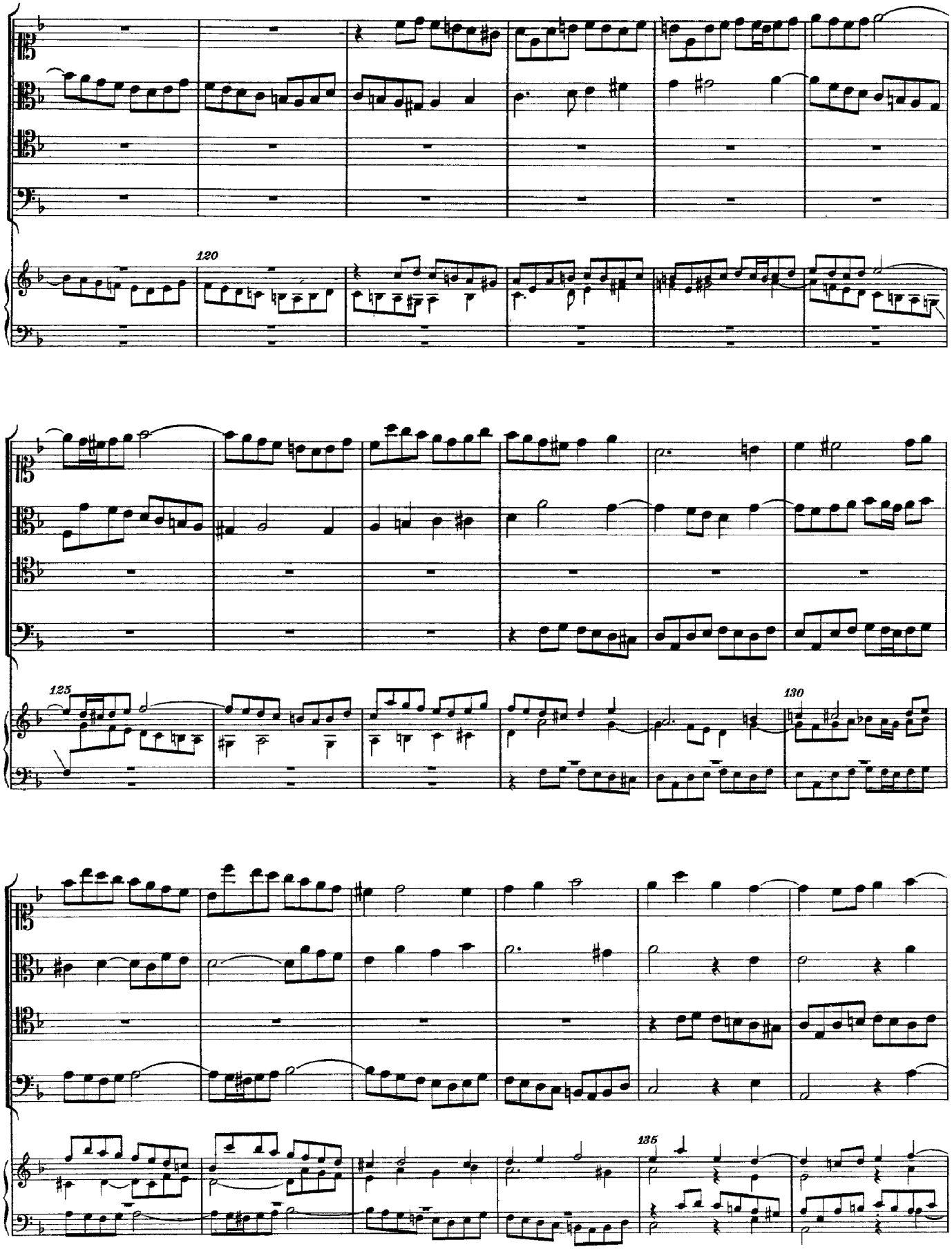
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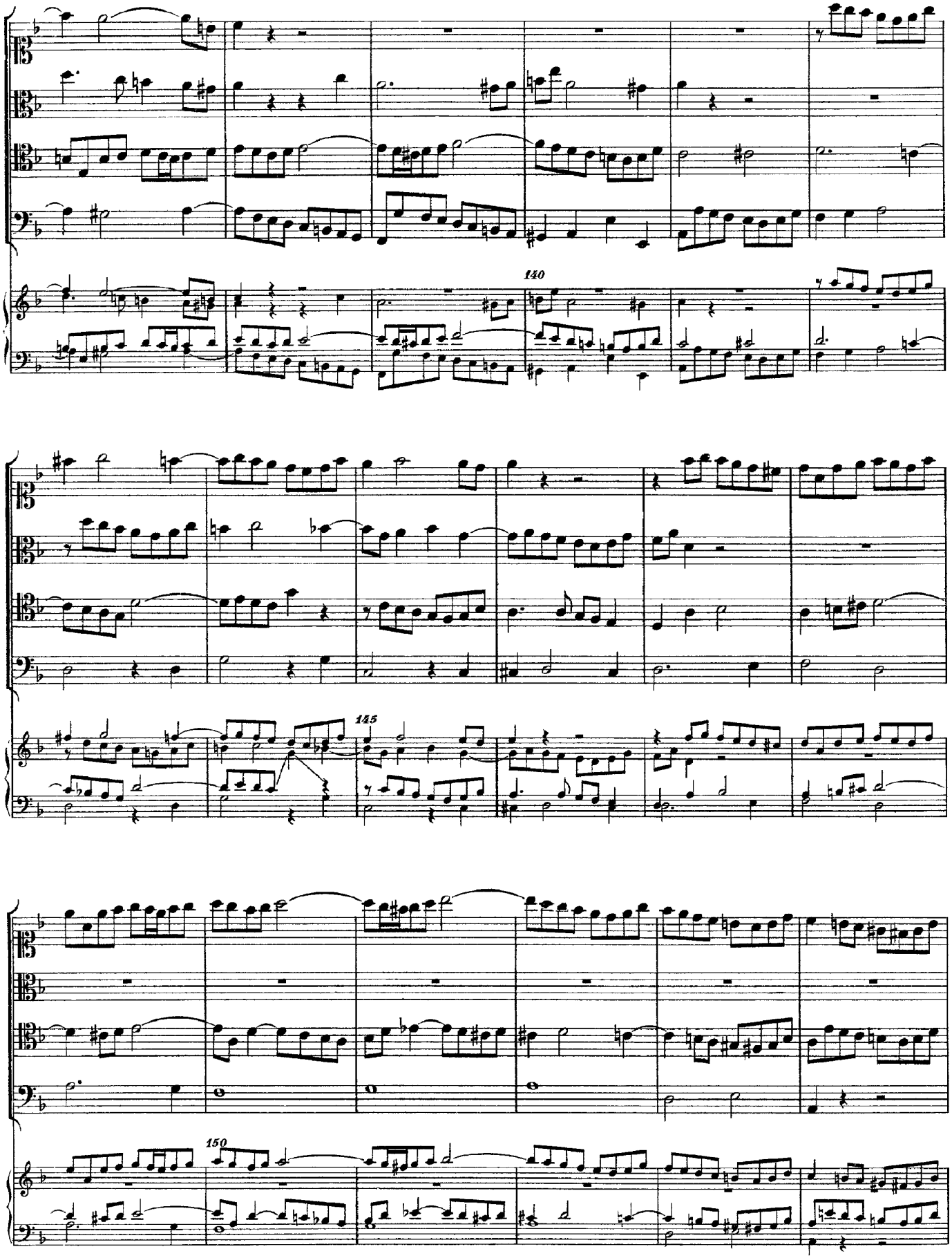
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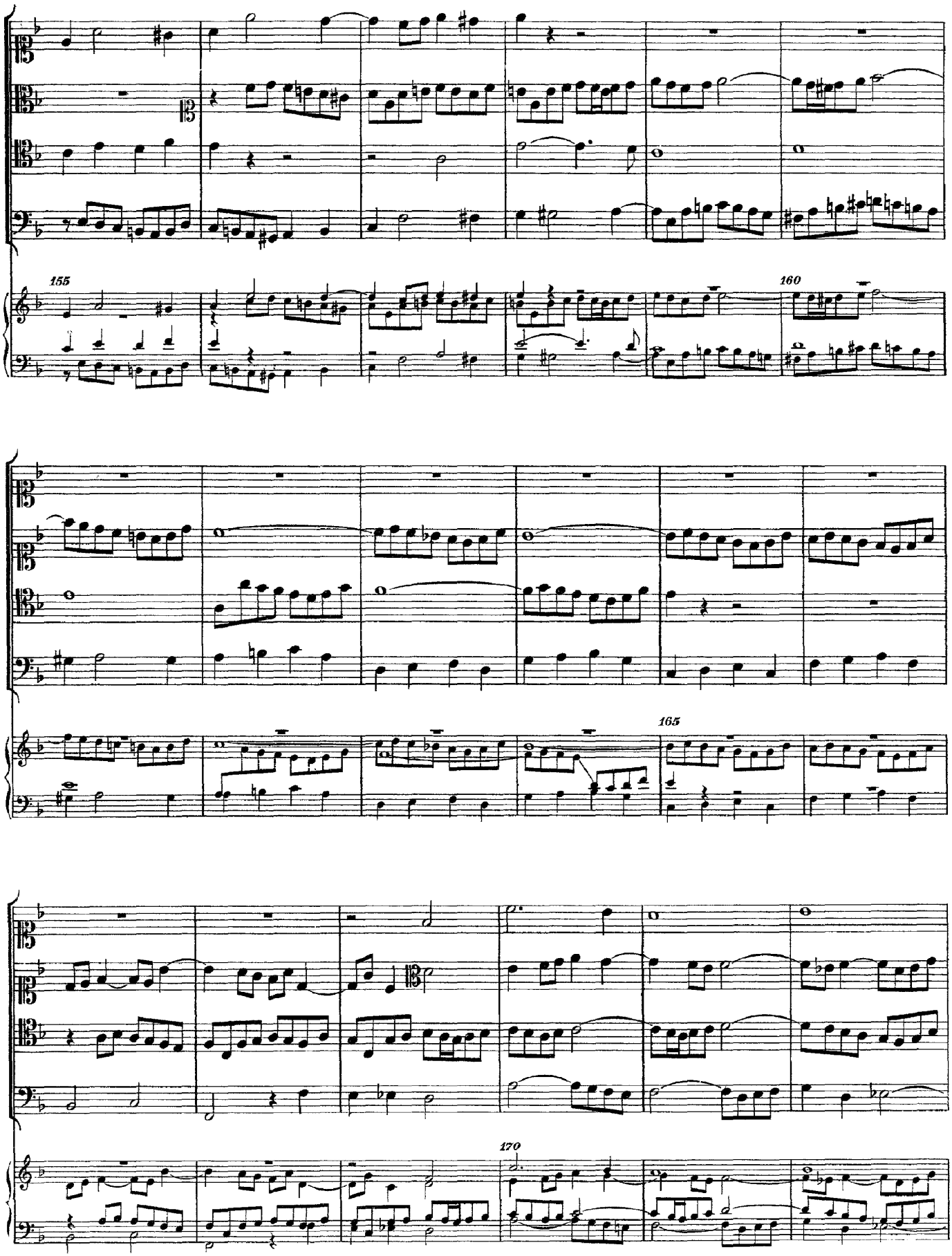
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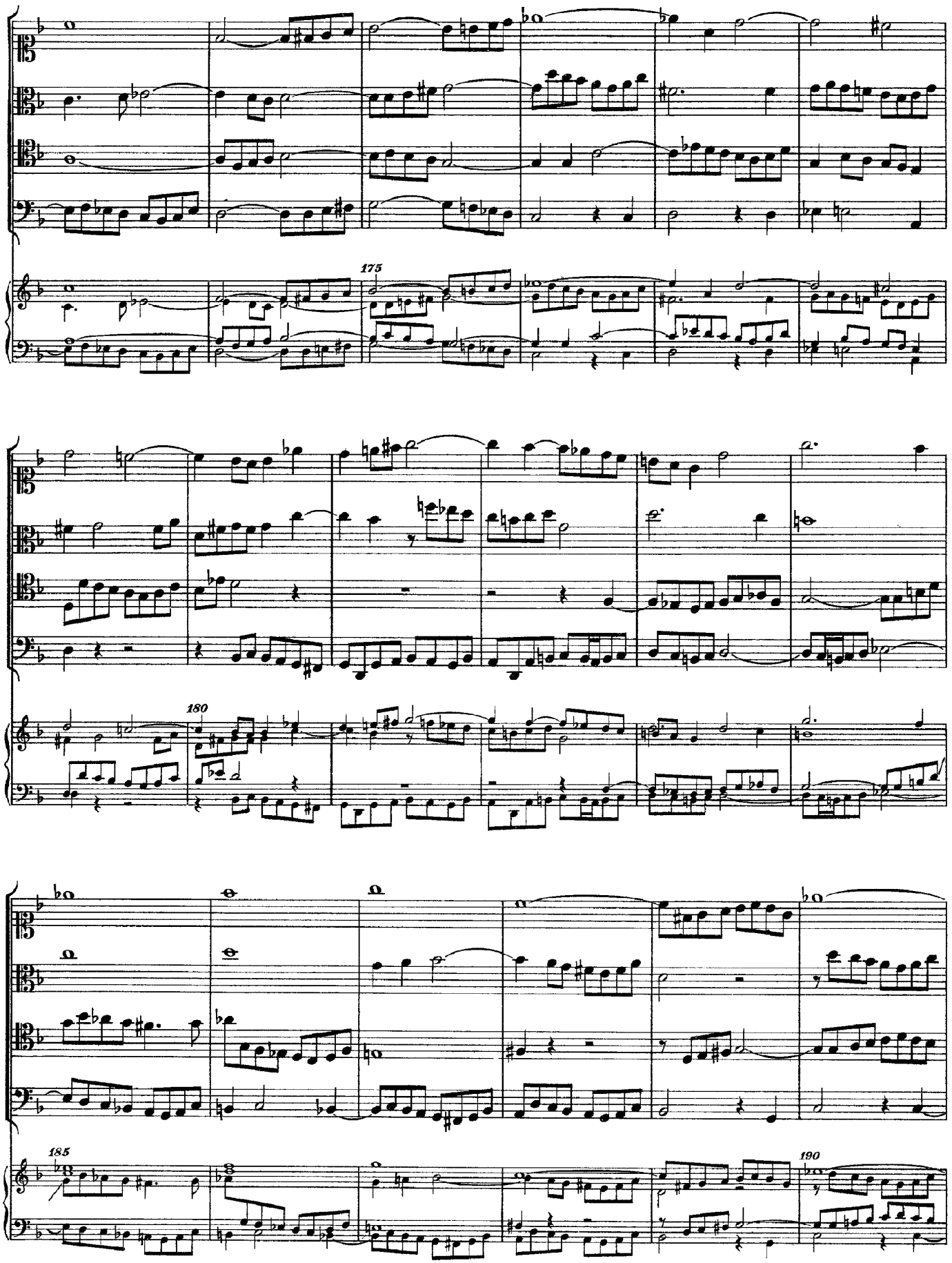
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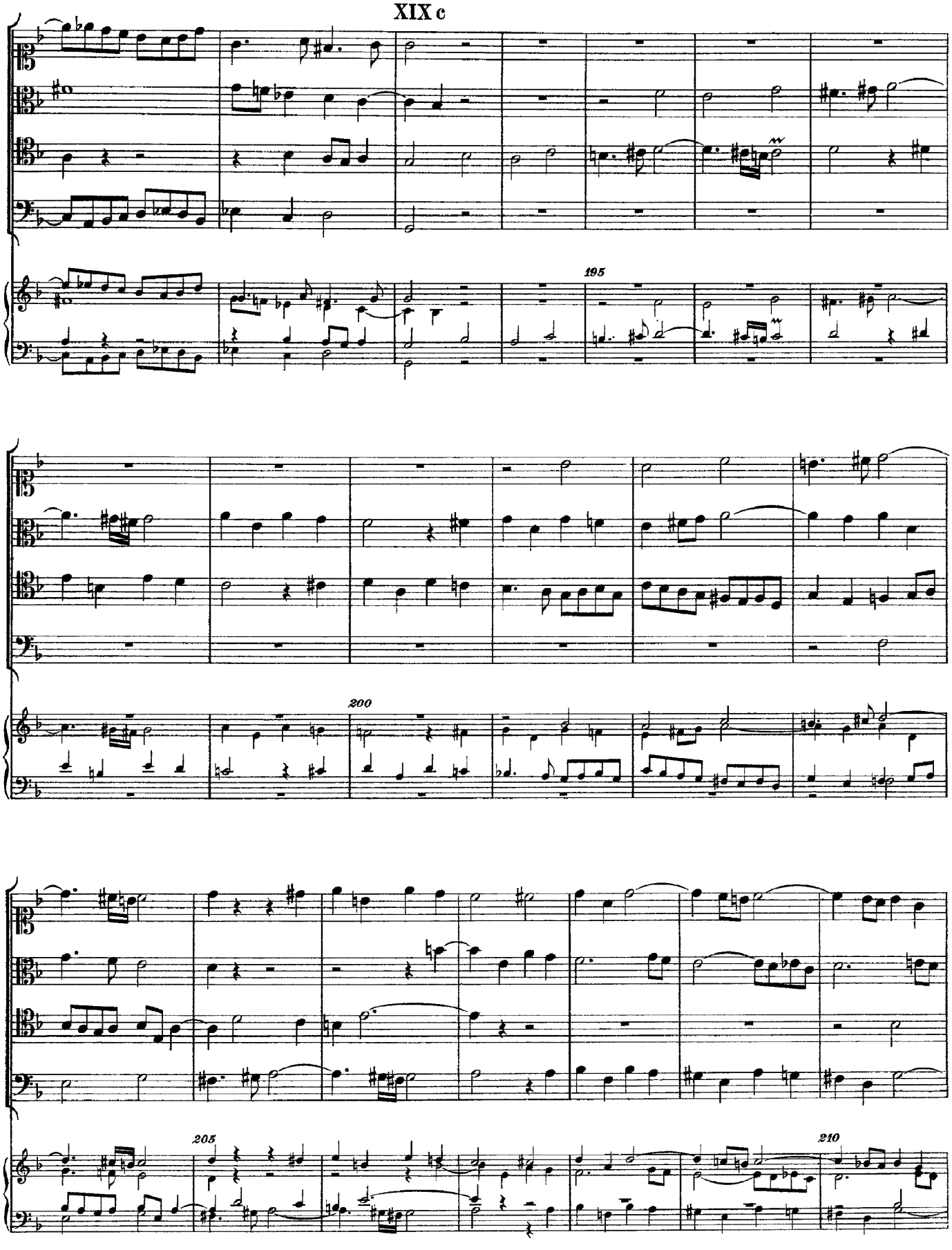
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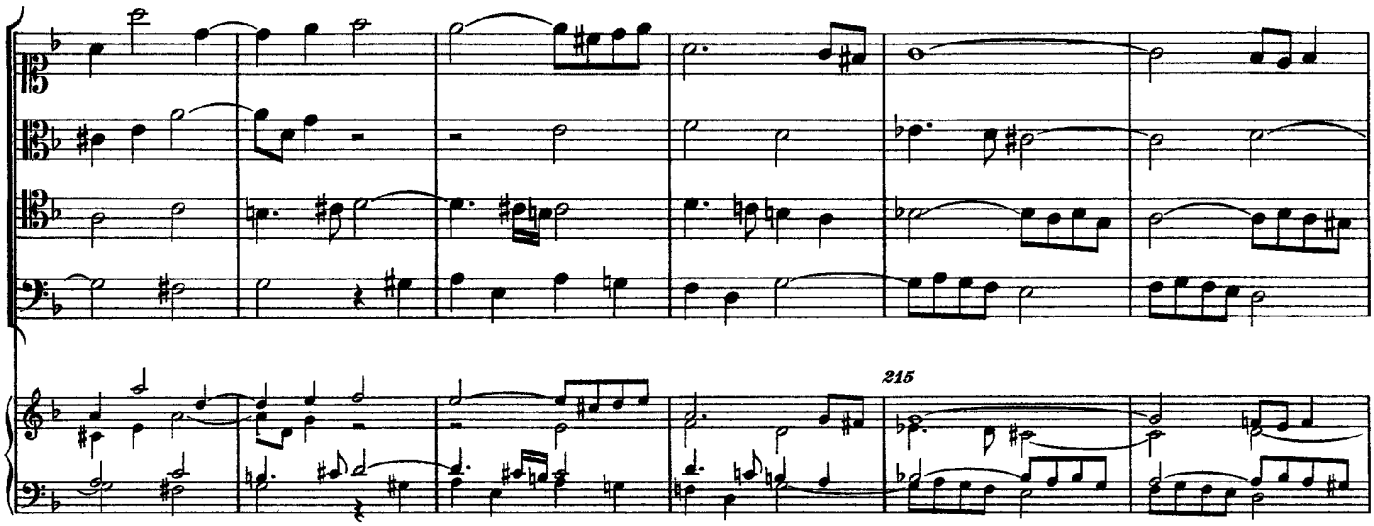
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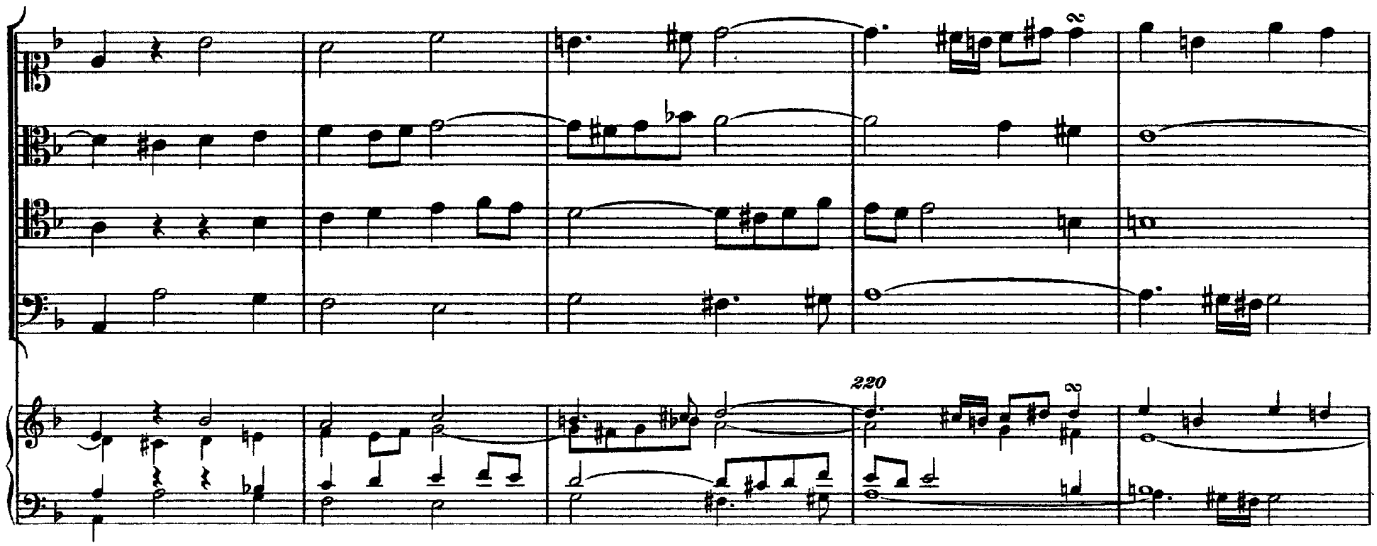
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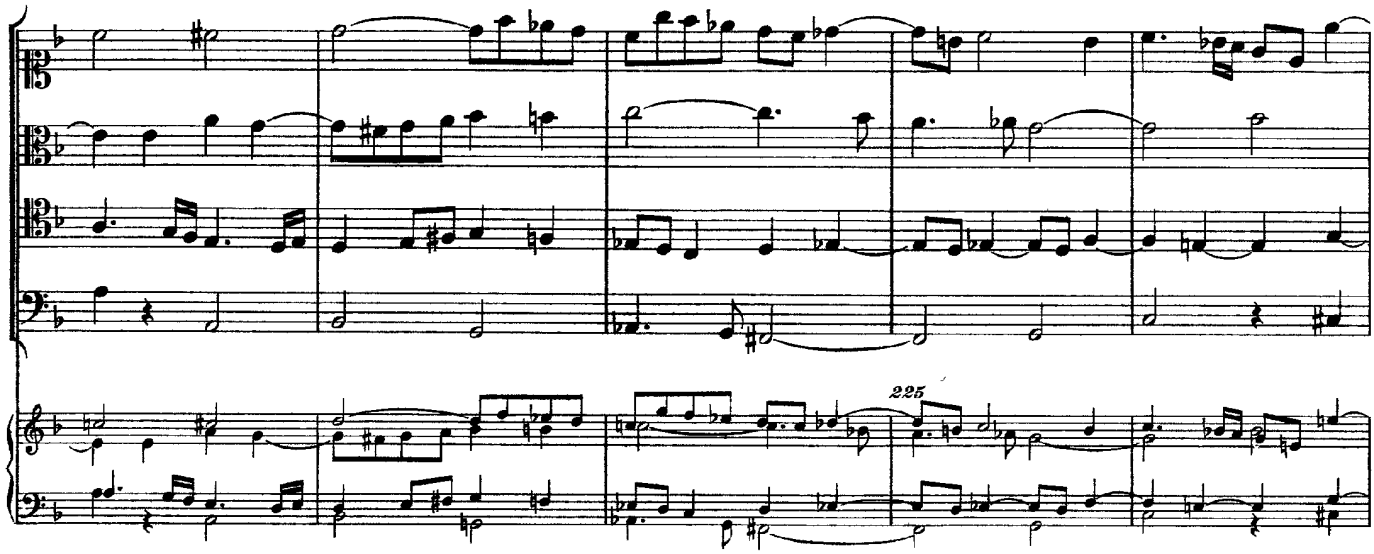
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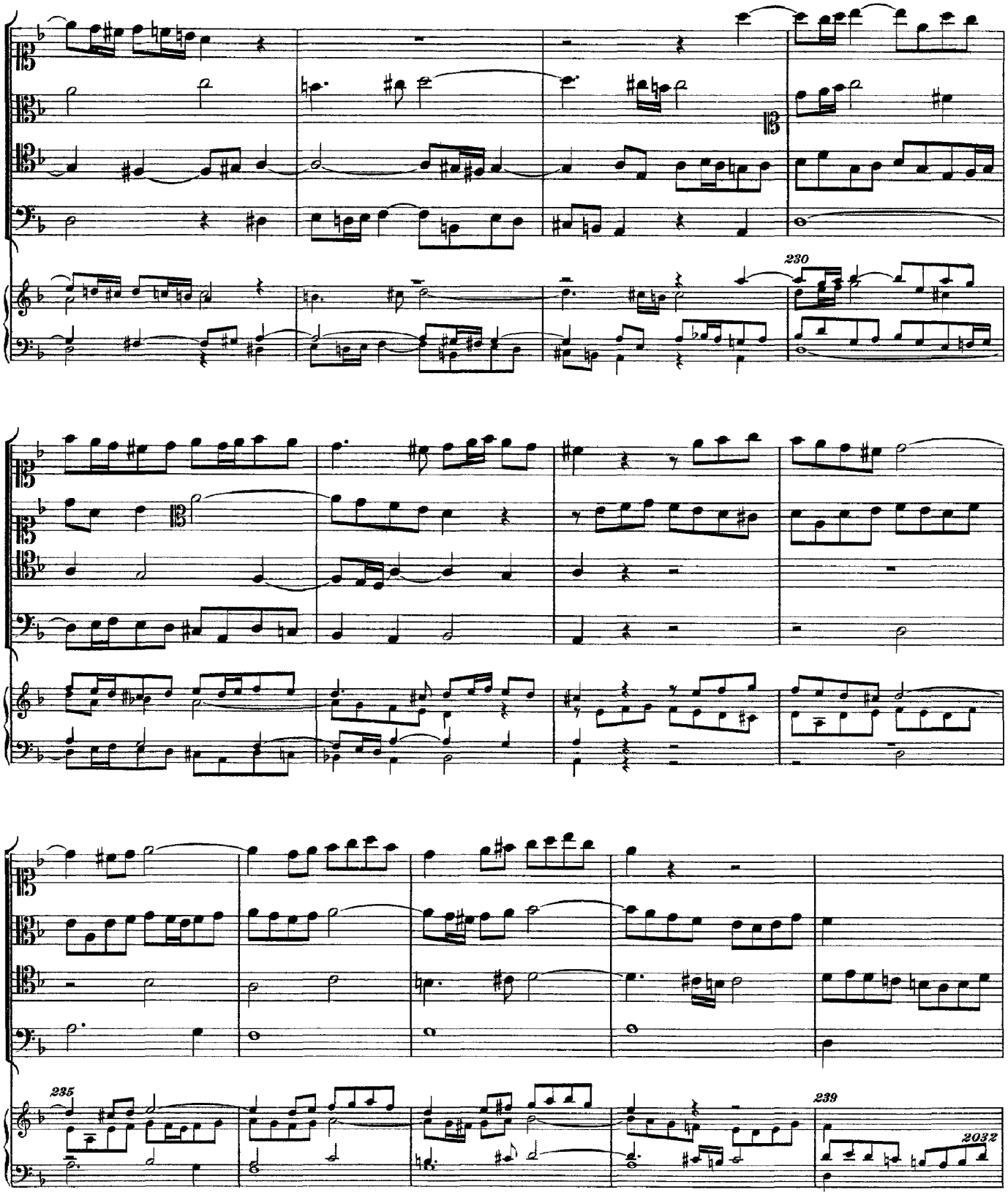
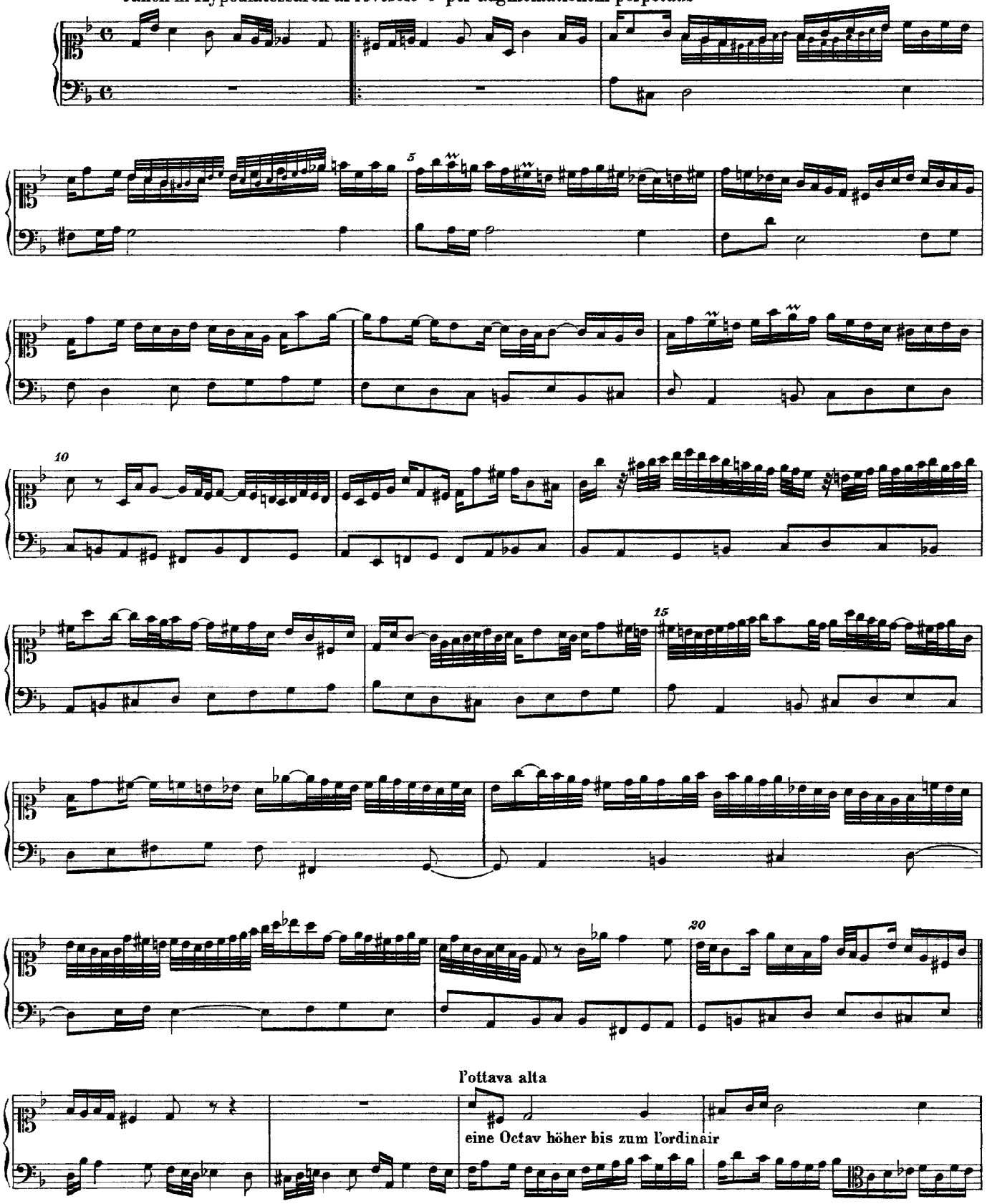
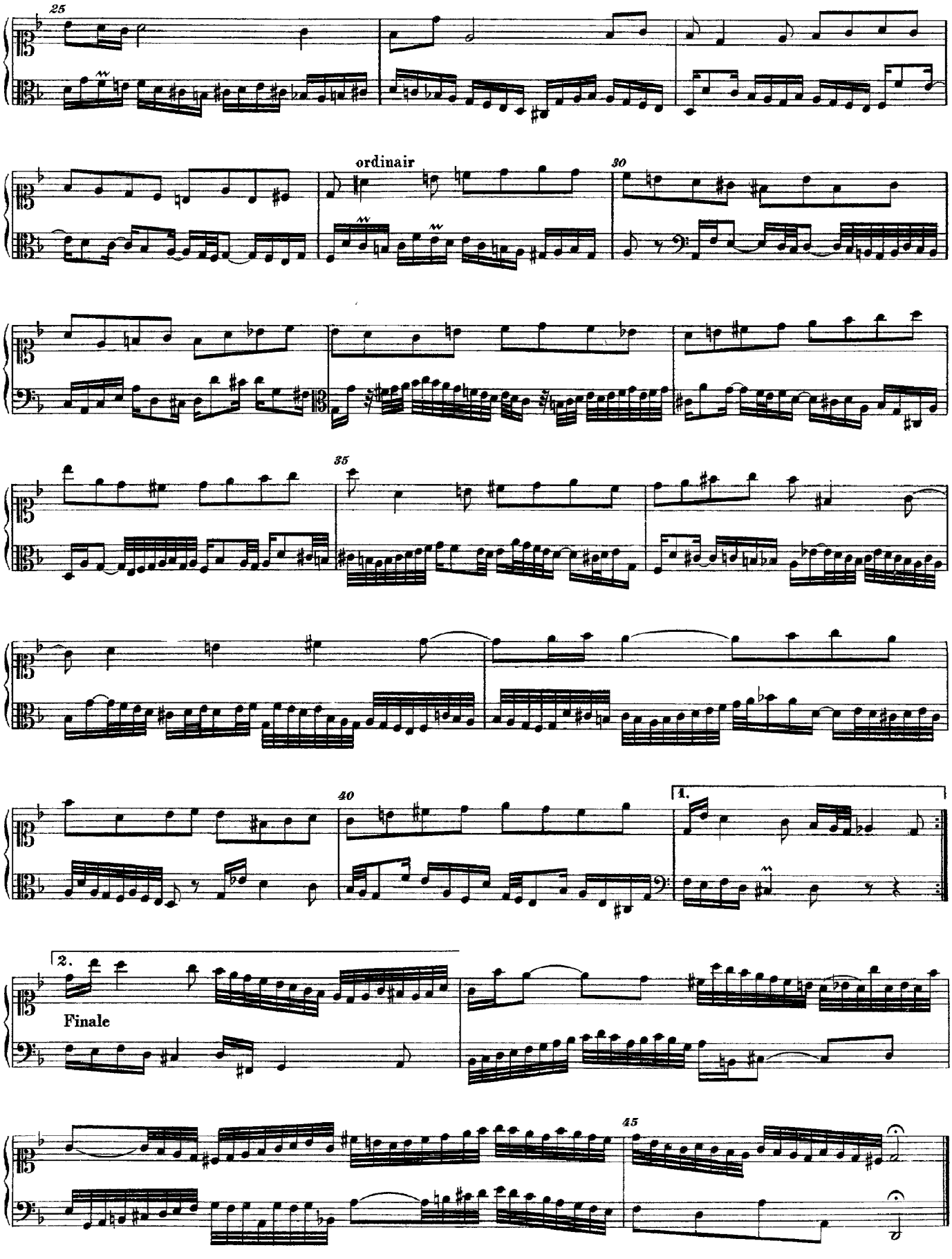

„NB. Über dieser Fuge, wo der Nahme
B.A.C.H. im Contrasubject
angebracht worden, ist
der Verfasser gestorben".

(Im Autograph von der Hand
Philipp Emanuel Bach's)

Contrapunctus XV

Canon in Augmentation and Inversion

Early Version/Realized

Canon in Hypodiatessaron al rovescio e per augmentationem perpetuus

25
ordinair
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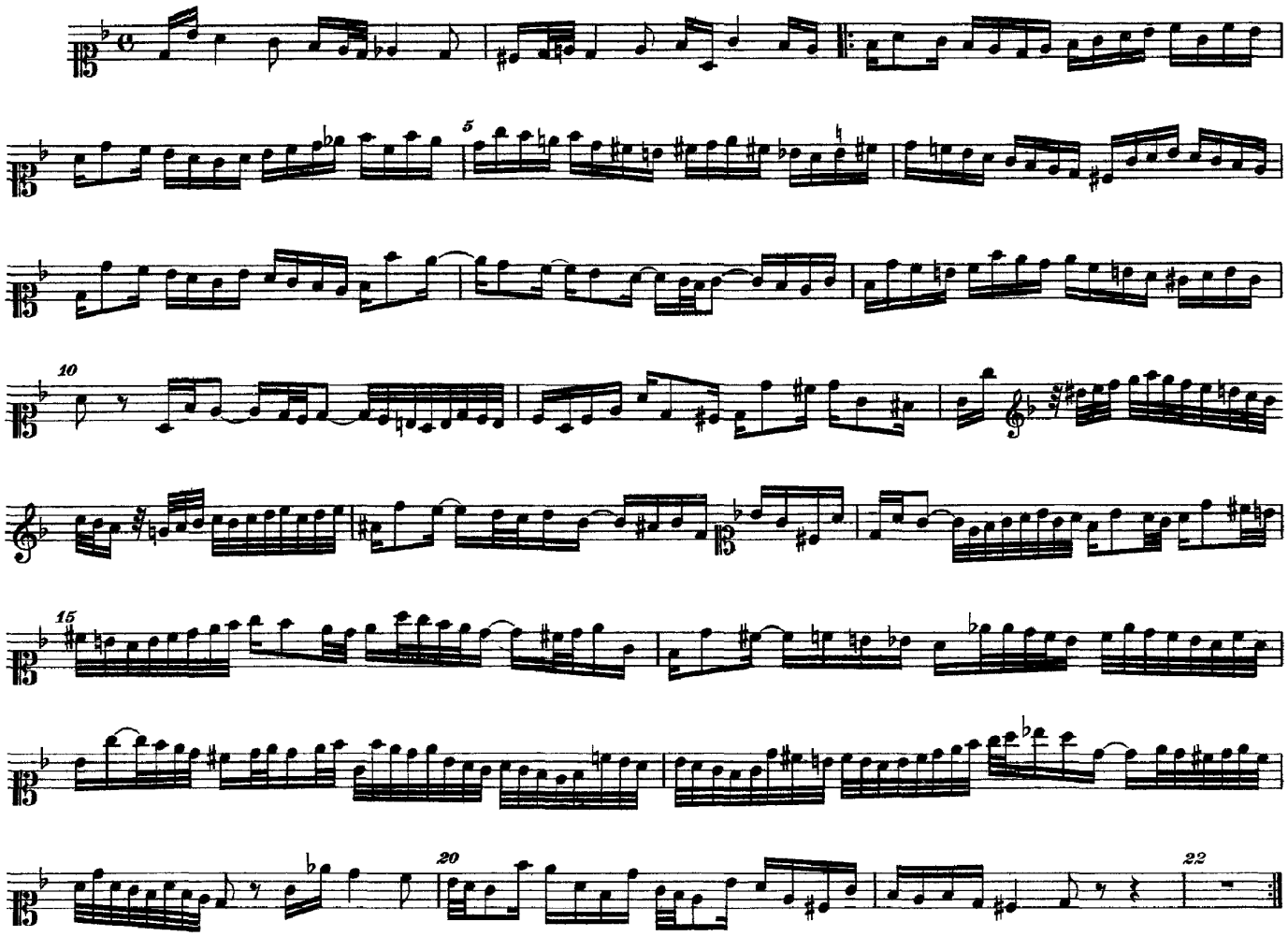
1.
2.
Finale
45

Contrapunctus XV

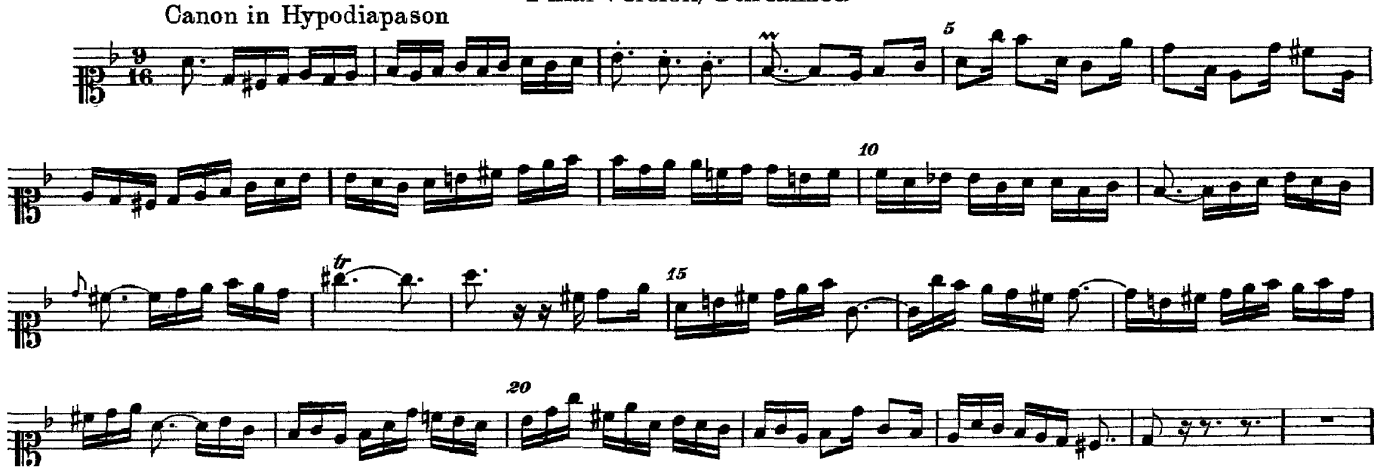
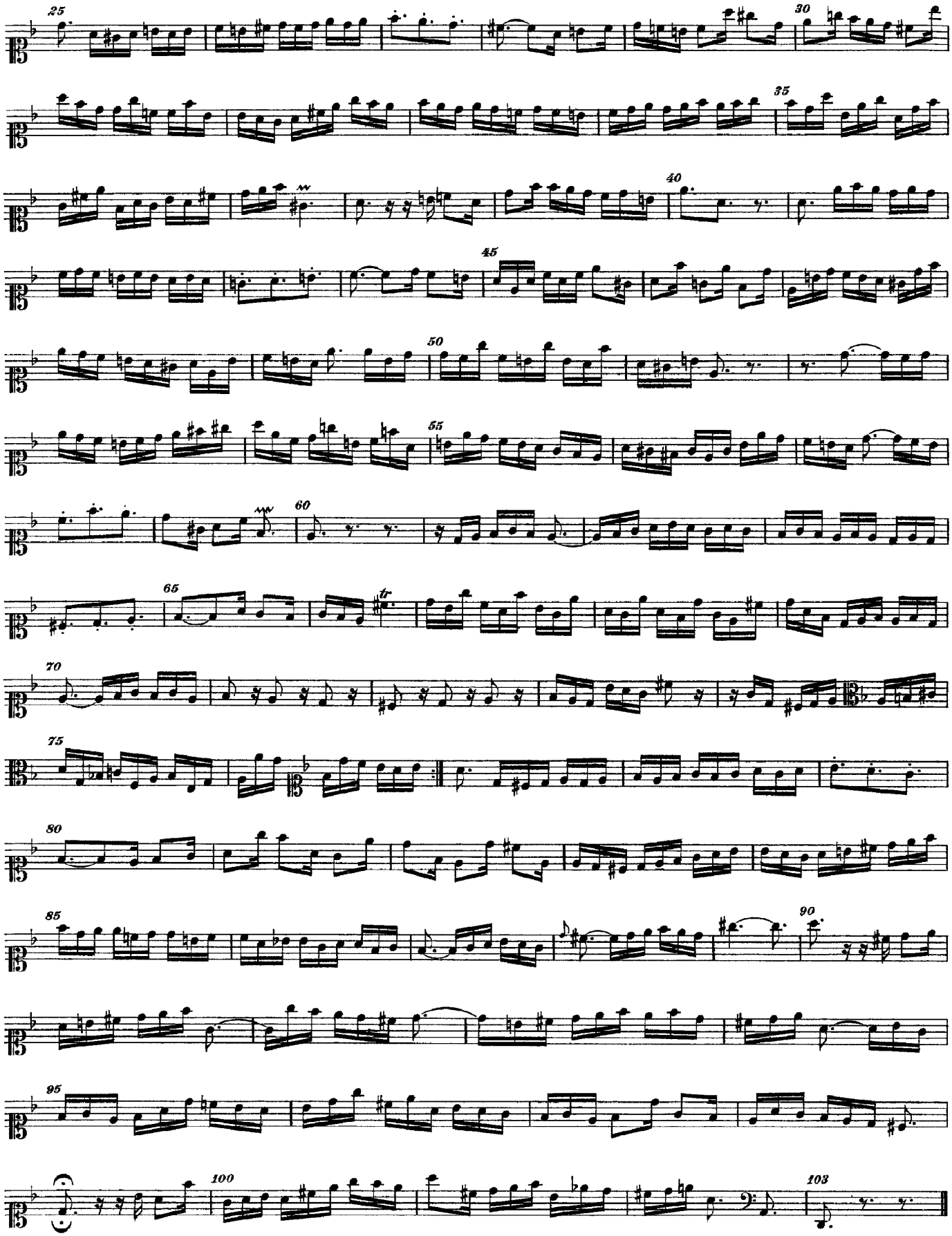
Canon in Augmentation and Inversion

Early Version/Unrealized

Canon in Hypodiatessaron al rovescio e per augmentationem perpetuus

Contrapunctus XII

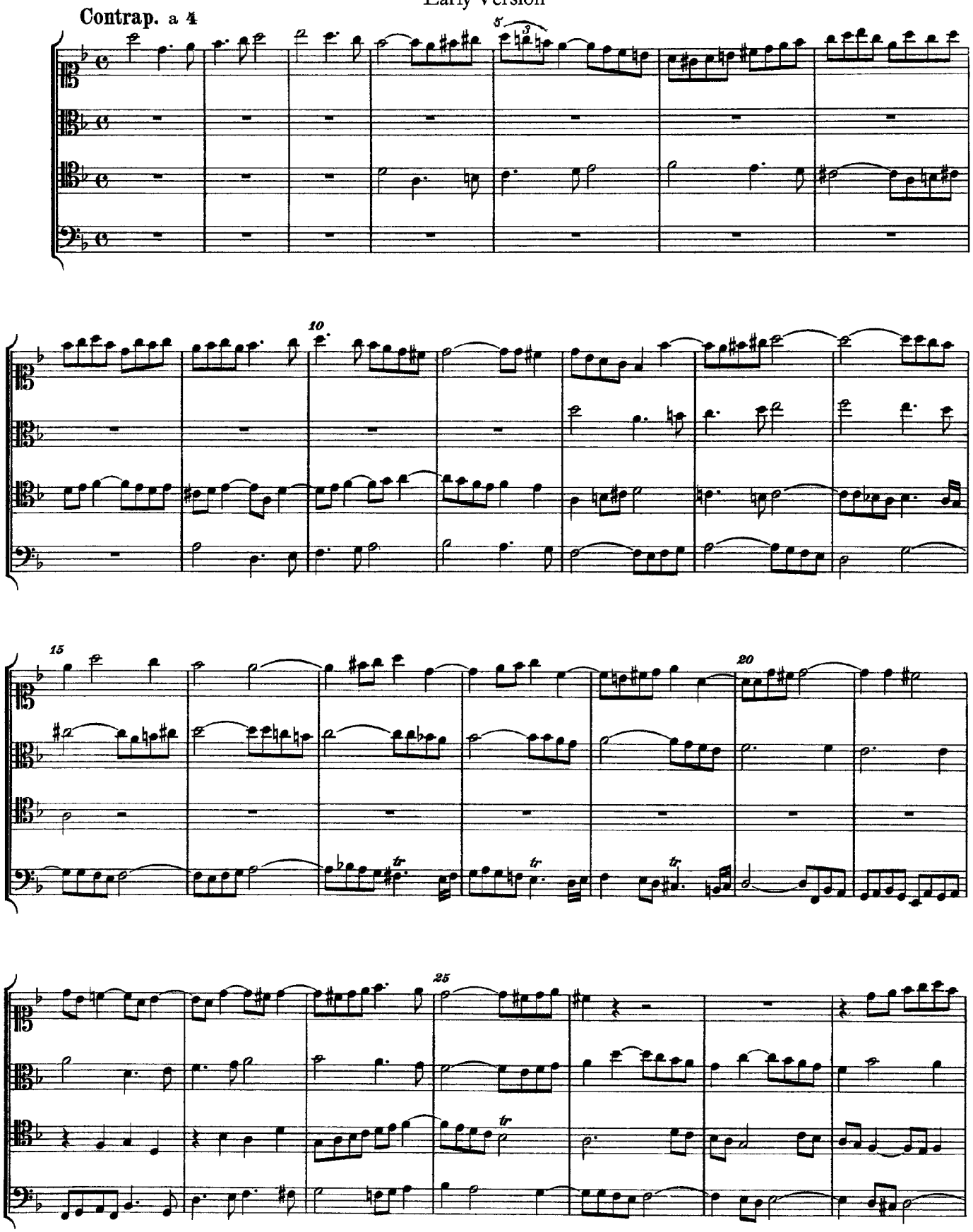
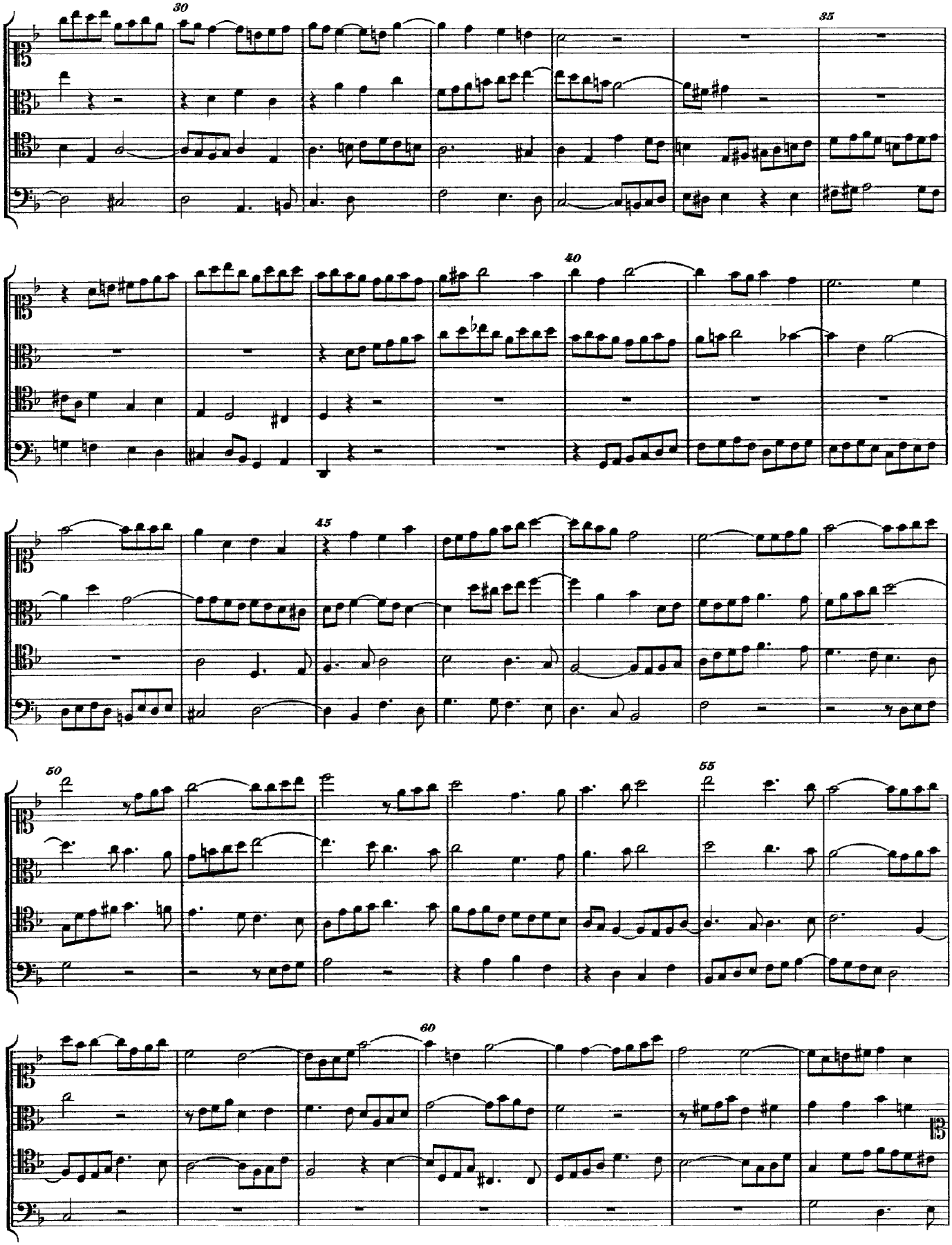
Canon at the lower octave

Final Version/Unrealized

Canon in Hypodiapason



J.S. Bach

Contrapunctus X

Early Version

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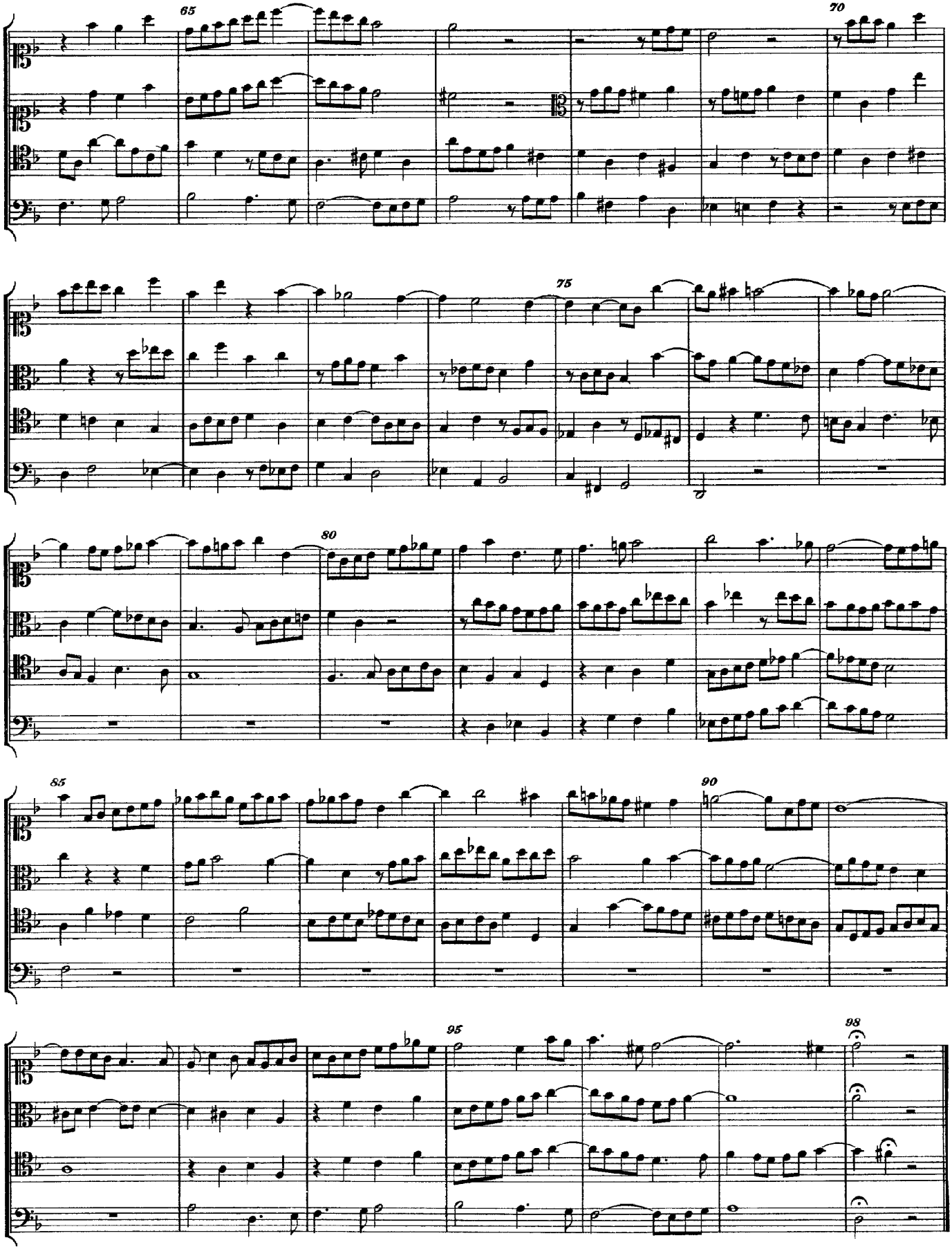
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